COURIER

FROM THE EDITOR'S DESK...

Industry to the Rescue

■ An Announcement from Rochester, New York, would seem to be the most exciting and encouraging musical news of the year. An outright gift of one hundred thousand dollars has been presented to the Rochester Music Association by the Eastman Kodak Company on the occasion of the 100th anniversary of the birth of George Eastman, founder of the company and pioneer in the field of photography. The gift will enable the Association to completely wipe out a deficit, which had accumulated in its 25-year history, almost as large as the amount given by the Kodak Company.

In making this gift, Thomas J. Hargrave and Albert K. Chapman, Chairman and President, respectively, of Kodak, stated: "This is a highly appropriate way for the Company to honor the memory of a great citizen of Rochester. During Mr. Eastman's life—and at least partly through his efforts—Rochester became one of the great music centers of America."

The Association maintains and manages the Rochester Philharmonic Orchestra and the Rochester "Pops" Orchestra; brings outstanding artists and ensemble attractions to the city in an "artists' series"; conducts a series of educational concerts for students throughout a large area of western New York; offers children's plays and film travelogues; and presents a weekly radio program in the Eastman Theatre of the University of Rochester.

This unique grant is most timely. Without the financial aid that would accrue from currently proposed national arts and music programs, and in the face of greatly reduced contributions from wealthy individuals, civic music projects are suffering severely from the lack of adequate funds. America's millionaires, at one time the financial backbone of our artistic life, are not as plentiful as they once were, and are plagued with taxes to such an extent that funds available for artistic support are harder to come by. Perhaps industry, following Kodak's example, will help fill this void.

This is not to suggest that national financial aid and support is not needed. It is merely to point out that support by local industry, similar to Kodak's generosity, has certain advantages. One of the most important, perhaps, is an enhanced civic pride and a more widespread local interest in the musical activities of the community. This display of public spirit, in some areas of our country at least, could partially make up for the present lack of federal subsidies.

I say "in some areas" because obviously this particular solution is by no means possible in every city struggling to maintain a varied and outstanding musical season. Nevertheless, it is to be hoped that other public-spirited corporations will find it possible and desirable to follow Kodak's admirable example. A combination of such support, coupled with an intelligently conceived and implemented national arts program, would help considerably to maintain and further America's musical pre-eminence.

Gid A. Waldorf

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • AUGUST, 1954

In this issue . . .

ALONG 57th STREET 4

LETTERS TO THE EDITOR 5

FOUND IN THE STARS (On the Cover) 6
Mary Craig

HI FI AND MUSIC 7
What Is a Hi-Fi Record?
Edward Tatnall Canby

MUSIC FOR THE BLIND 8
Sigmund Spaeth

THE NEW YORK CONCERT AND OPERA BEAT 10

THE NATIONAL SCENE 13

YOUTH AND TRADITION 20
The Los Angeles Philharmonic Orchestra
C. Sharpless Hickman

LISTENING WITH BOTH EARS 22
Fred Grunfeld

THE INTERNATIONAL SCENE 23

HERE AND THERE 29

BUGLES AND BELLS 30
H. W. Heinsheimer

FACING THE MUSIC 31
Rosyrie Schulman

CONTESTS AND AWARDS 32

SCHOOL NEWS 34
Gid W. Waldrop

RADIO AND TV 39
Henry W. Levinger

BOOK REVIEWS 40
H. C. Schonberg

THE DANCE 41
Rosalyn Krokover

UP AND DOWN THE GUILD KEYBOARD 42
Grace White

NEW MUSIC 43
J. Kenneth Wilson

SACRED MUSIC 44
Leon Carson

REVIEW OF RECORDED MUSIC 45

MUSICAL ACROSTIC No. 7 46
Charles Kent

Published by The Musical Courier
A Publication of Gainsburg-Shack, Inc.
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

DIRECTOR OF PROMOTION AND CIRCULATION
Bernard G. McIntyre

CONTRIBUTING EDITORS

Herbert I. Bennett
Edward Tatnall Canby
Leon Carson
W. Leland Frazier
Fred Grunfeld
H. W. Heinsheimer
William Holmes
Rosalyn Krokover
Charles Kent
Leo Lerman
Marvin D. Levy
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

MUSICAL COURIER REPRESENTATIVES.
U. S. A. AND LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: R. H. Hagan, 1154 Filbert St., San Francisco 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Celcao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWEDEN: Erle Dlefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

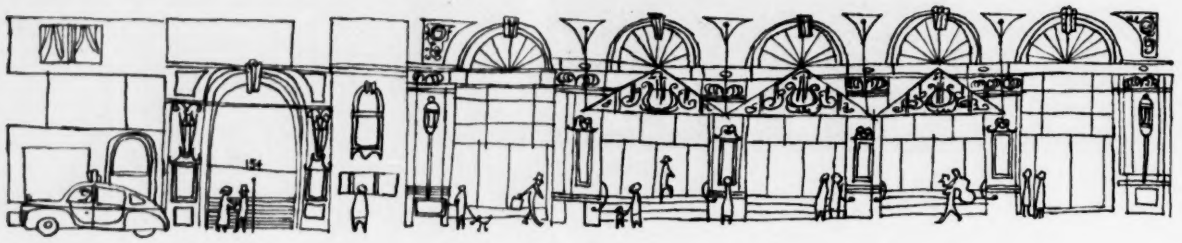
Vol. CL, No. 2
Whole No. 3293

MUSICAL COURIER, Published semi-monthly November through February, and monthly March through October at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1833, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-fourth Year
August, 1954

ALONG 57th STREET



■ Now in August 57th Street becomes a via of rumors and gossip, a street of echoes from the big festivals at home and abroad. . . . The dawdling unexpected colleague usually has a pocketfull of postcards and letters, replete with carefully clipped notices, from his more fortunate elsewhere friends. So here's about rumors current on the street. . . . **Eugene Berman's** to design, it is rumored, "The Magic Flute" for the Met. He will do this stupendous job for the 1955-56 production. The Berman-designed "Rigoletto" is, of course, one of the Met's most beautiful, and Berman has long wanted to do a "Magic Flute." This, then, should be spectacular. Meanwhile Berman is to have a big show of his most recent paintings. It is to be at Knoedler's on 57th Street—late November. Ubiquitous had a sneak preview of these recent works, and Ubiquitous feels that New York is in for the best Berman show in years. Subject of the paintings: mostly Italy (especially Naples Berman-imagined). . . . It is rumored that with the temporary departure of **Maria Tallchief** from The New York City Ballet to The Ballet Russe de Monte Carlo **Janet Reed** has at last become the former company's leading ballerina. And also about New York's City Center: all sorts of rumors anent the "ousting" from the opera company of lighting expert **Jean Rosenthal,** choreographer **John Butler,** and press representative **Philip Bloom.** Apparently their departure came as a surprise to the departees. Curious state of affairs which ousts the country's leading stage lighting technician, an excellent and inventive choreographer, and a most diligent press representative—and with, as we have heard, no warning whatsoever. Could this be temper or jealousy or not-too-shrewd judgment? Rumor: **Gloria Lane** has been selected for an important role in Menotti's "The Saint of Bleecker Street."

■ Congratulations to young **Paul Strauss** who seems to have created a furore at the International Music Festival in Vienna. Strauss was the only American conductor engaged for the festival. His spirited sure way with the Ballet Theatre orchestra during their May-to-October European tour got him the Vienna plum, directing the Konzerthausgesellschaft Orchestra in a bill made up of Martin, Martinu, Milhaud, and Stravinsky works. Result: Strauss returns to Europe for October stints in Zurich, Logano, and a November engagement with the Koncerthausgesellschaft. He will also baton in Milan, Turin, Naples, Genoa, and Trieste, and do an Austrian radio broadcast with the Vienna Symphony in December. . . . **Jack Adams** is managing the affairs of **Simonetta,** presently of the Met. . . . Seems set the deal between **Nora Kaye** and Ballet Theatre. America's leading dramatic dancer is to rejoin her parent body when she returns from wowing the Japanese, and chances are that **Anthony Tudor** will be restaging some of the works which made Nora, Anthony, and Ballet Theatre famous. Meanwhile Anthony is also in Japan—staging a "Lilac Garden" and a version of a work he did for his Philadelphia students. Work #2 is a Tudor "Gâité Parisienne," and we hear that this one is a charmer with locale in New Orleans.

■ Condolences to **Mattiwilda Dobbs** on the loss of her husband. . . . Congratulations to **Stanley Bate** at the long-delayed success of his 14-year-old Third Symphony. **Sir John Barbirolli** introduced it during the recent Cheltenham Festival, and the serious English musical press went into transports of delight over it. Typical: "Tonight's concert may well prove a landmark in the history of . . . our English music . . . a new force among contemporary composers. . . ." That's from the *Times*. Bate, a Plymouth-born Englishman, has lived in New York, had a Guggenheim, is now readying an opera.

■ Also from the English press and about a musician of a totally different ilk: "It might have been a State visit. It might have been Mafeking Night, or that coroneted production of 'The Frog.' It was, in fact, last night's breathlessly awaited London cabaret debut of **Marlene Dietrich** at the Café de Paris. . . . The middle-aged may have assembled in large numbers to revel nostalgically in her performance, but the young stayed to join in their applause for an artist who can be more womanly in a baritone voice than anyone else I know."—Cecil Wilson in *The Daily Mail.* "The transparent dress was, after all, a compromise. For all it showed of the essential Marlene, she might have been a nun."—Charles Hamblett in *The Daily Herald.* "In came Marlene like a glacier glinting in the sunlight. . . . The voice had its familiar, lovable, limited range, never straying from its narrow vocal path between melody and laryngitis." — Milton Shulman in *The Evening Standard.* "The Great Marlene—She's a Riot."—MacDonald Hastings in *The Daily Sketch.* So that's how Dietrich took London all on a Summer's Eve. New York is waiting.

■ Coming up: what looks like one of Broadway's (Times Square sector) biggest musical seasons. Right now most likely to be most interesting candidates: revival of Rogers and Hart's "On Your Toes," with **Zorina, Bobby Van, Elaine Stritch,** and **Balanchine** rechoreographing, **Sharaff** recostuming, **Abbott** producing and staging; "The House of Flowers," with book and lyrics by **Truman Capote,** music by **Harold Arlen,** staging by **Peter Brook,** décor by **Oliver Messel;** "The Boy Friend," with dances by newcomer (from London, where he originally came to fame with this very show) **John Heyward** and at least eight London members; and **Feur and Martin** producing. Also scheduled is one called "Silk Stockings." Written by **Mr. & Mrs. George Kaufman,** it is based on Garbo's risable "Ninotchka." (Remember: Garbo herself laughed, and prettily too.) **Hildegarde Neff** will be the girl, and of her it is said: "She's got a corn cob on a washboard voice. . . ." And so it goes — the talk on 57th Street. Next month begins, more or less, Season '54-'55. See you in September.

UBIQUITOUS

LETTERS TO THE EDITOR

Dear Editor:

Your editorial on Liberace, and your inside story of the success of Arthur Fiedler, hardly add up to a reasonable demand for socialized concerts and government subsidy. The subsidy would merely compel people to buy thru taxes something they refuse to buy otherwise. Conceivably, enough votes might be secured, but would that be fair and just? Artists face the problem of "marketing," and no cure-all will achieve universal success, not even a governmental subsidy.

The "market" has many levels of musical interest, and what is "so thrilling" to some people is merely "a bore" to others. The subsidy would probably be dominated by dreamers, and their offerings be primarily in the "bore" class for most people.

Let us observe just a few of the many facets of the symphony "market." I admit I am prejudiced in favor of "good" music, and glory in my prejudice. As a private individual, annually I underwrite and manage a symphony orchestra season of 15 to 18 weeks—the Longines Symphonette, with Mishel Piastro conducting. Other symphonies have a Board and Guarantors. For several years I solicited both Mr. Fiedler and Mr. Piastro to take their orchestras on tour. I knew both had created a huge market for what they offered; I wanted to supply that market, and I knew the men would welcome the work. It happened that the Longines Symphonette deal "broke" first. Late in World War II and shortly thereafter, I employed the late Sigmund Romberg and his orchestra, also Phil Spitalny's "Hour of Charm," for appearances. I rented auditoriums in various cities, and presented them to enormous audiences. Each offered something which people then "wanted."

There is ample employment for a resident symphony in any major city —if its management will study their own market, the desires of their own population. Smaller cities could prosper in proportion. A symphony is the foundation of most forms of music.

Many people like Brahms, Beethoven and Bach. A few even like Stravinsky and Schönberg. Still more like Romberg, Rogers and Hammerstein, and Friml. The symphonies in most major cities can find a successful 15 or 20 weeks for such composers, plus some tour business for those works. But the musicians pay their livings by the year!

What about a series with "guest conductors" who are great personalities in entirely different fields—like Guy Lombardo? Tommy Dorsey? Wayne King? Interspersed weekly or by-weekly, they might add weeks to the orchestra's "season," and with large audiences drawn from people who detest Brahms, Beethoven, and Bach!

What about a series of "guests" like Frank Sinatra, and theatrical personalities, with orchestral background?

What about 2 to 4 weeks of grand opera, interspersed through the season?

What about 4 to 6 weeks of the best operettas and light operas? What about a summer season, using all forms? And what about taking all of these forms on tours, instead of catering only to the Brahms, Beethoven, and Bach lovers?

Why not supply all such markets, create more pleasure for millions more people, and give orchestras 40 or more weeks of employment instead of 15 or 20 weeks per year? If we "serve" enough, usually we also "get" enough; and our friends, the musicians, will have work.

Your editorial on the public's lack of musical interest? Why not write one urging resident orchestras to serve the community's musical interests more fully? It might pay.

CLARENCE E. CRAMER
Artists Management
Kimball Bldg., Chicago

Dear Editor:

Just a word of appreciation—and even thanks—for your worthy missionary efforts toward the American Public Awakening to Culture, etc. It has long been my gripe—ever since the Radio Bennys, and Cantors, and Hopes, and numerous lesser "celebrities" — that public interests have definitely been molded (especially for the younger set) by their tripe, especially the language used. To wit: "Oh was that ever studendous"; or "Oh, take a look"; etc. It does take time for these changes to materialize, but materialize they definitely did. All one has to do is listen to the average teen-ager's so-called English. It's pathetic, to say the least.

The same has occurred in the musical and theatre field. Whenever I would voice my gripe and derision for some pathetic "corn" being dished out to "those suckers, they'll like it" on both Radio and TV, it would only get me into uncomfortable, embarrassing situations with the others present. If one as much as suggests the better mediums for entertainment, one is immediately accused of being "long hair" or "high hat." So I've quit voicing my opinions, but am secretly doing a slow BURN over all this.

A government subsidy for the Cultural Arts seems to be the only answer, but I'm afraid it's still pretty much of a dream. I enjoy your editorials very much, and thank you again for your sincere intelligent research on these matters.

ANTHONY WESTRATE

Dear Editor:

This is not a letter which represents TCCA thinking, but rather a personal one in reference to your editorial, "Thank You, Mr. Liberace," of July, 1954, which I consider appropriate although a bit daring in spots. . . .

As you know, one of the most difficult things in this business is to get enough space in the city papers for information purposes. The fact that managers have a tendency to monopolize or spoil talent (for lack of knowledge) is to be blamed for the situation, rather than the American public. It is cultivation and constant practice which contribute to the development of a cultural life, and the people who have the power of information are the ones responsible for the dissemination of culture. . . .

When the people are given the chance to enjoy good music by facilitating the struggle of the concert stage artists, the situation will have a chance for the better. We actually need a re-organization of information media with regard to community activities, one of which is music, rather than a reappraisal of the entire educational and artistic climate of America.

ORLANDO OTEY
Press Representative
The Tri-County
Concerts Assn.
Merion, Pa.

FOUND IN THE STARS

By MARY CRAIG

"IF you can't walk, *crawl* to listen to Inez Matthews," advises the Oslo *Morgenbladet*. "It is," the press asserts, "a great and enrapturing experience." Scandinavia has recently discovered this enchanting singer who won her place in the New York music world, and in our hearts, during the past several seasons, especially when she co-starred with Todd Duncan in the poignant role of Irina in *Lost in the Stars*. The rave notices, and they are all of that, from the North Cape countries are not surprising, as her first American hearings revealed a rare talent, a glowing gift for song. Among her varied achievements are some very distinguished recordings: the role of Serena in Goddard Lieberson's uncut version of *Porgy and Bess* (Columbia); the role of Teresa I in *Four Saints;* and a recent album of spirituals, "Great New Voices of Today" (Period).

It is almost impossible to write of Inez Matthews without overworking superlatives. Typed as a mezzo-soprano, she has a splendid, long-ranged voice, so controlled that she can color its dark, lovely timbre with exquisite lyricism, and flute a sparkling coloratura with an always prevailing limpid clarity of tone. The instrument is remarkable. But that is not all. Her teachers insist that she is an earnest, intelligent student (no detail is too much trouble), and seems unaware of her great personal beauty.

Born in Ossining, N. Y., her father a Baptist minister, she grew up in an atmosphere of music and fine artistry. Her family were "church people" and exemplified the truth of the observation that pulpit, podium, and proscenium are closely allied. Her sister is a well-known teacher of piano, and no one can think of Inez without remembering her brother, Edward Matthews, the wonderfully lovable Saint Ignatius of the original and succeeding casts of *Four Saints in Three Acts.*

There was a wide age gap between Inez and the older children. She was a small child when brought into New York City to see and hear her famous brother in his stage success. "I commenced dreaming right then, as little girls do, of how wonderful it would be if I were ever able to sing for a real audience," she recalled. Inez must have been all of three years old when she began to sing little solos on Children's Day and at Easter time in Sunday School. She admits straying a bit in the direction of wanting to be a premiere ballerina or a world-renowned violinist. "But I always came back to singing," she continued.

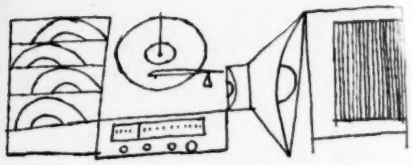
"I often wondered why my brother did not speak for me or help to push me forward," Inez said. "Many people think he did. When I asked him why, he said that he did not believe I was ready and he wanted to see what I could do on my own. A great thrill came to me when I actually co-starred with Edward, singing Theresa with him in *Four Saints* at the Arts Festival of Paris. He was so pleased"

To a question about *Carmen Jones* Miss Matthews responded with a gay laugh: "That was really something! When I saw the crowd waiting for audition, I thought 'Well, they'll never get to me.' And there was Billy Rose looking us all over; and Robert Shaw, and other very important theatrical people. I gave up hoping even for a hearing. All at once Billy Rose called out: 'The girl in the green dress; isn't your name Matthews? Come here.' Then he told me he knew my brother, and asked me to sing. So very timidly (for the role of Carmen) I sang 'Voi che sapete.' Yes, it was an odd choice, and the resultant 'thank you very much' did not sound very promising. But two days later I received a contract. I started in the chorus, was promoted to general understudy (I knew everybody's part), and one night, 15 minutes before curtain-time, I was called to do the role of Carmen. I sang it 18 consecutive performances in New York before we took it on the road. It was invaluable training. Why, I didn't even know how to walk on stage. It was then that Alfred Lunt told me, and I've always tried to remember: 'keep your shoulders back, your head up, and walk out as if you *know* what you're doing!' "

A Town Hall debut with inspirational notices; a follow-up of engagements in Boston, Chicago, The Lewisohn Stadium, and other major centers; a return to Boston to open the Jack Gardner Museum Series, bring the singer and the chronicler to *Lost in the Stars.*

"I auditioned for Kurt Weill," Miss Matthews relates. "He handed me some of the music to look over, and two days later I was called for a second hearing. I was so nervous because Todd Duncan was sitting there—that great man and great artist. After I read some lines and finished singing 'Trouble Man,' I was startled to hear the cast applauding. Then I noticed that Todd Duncan was weeping. He never said a word then, but later talked to me about art and about my potentials, and he encouraged me to hope and to sacrifice to realize them.

"It was through Todd that I found my teacher, Sara Lee, who has worked with me so patiently, so marvelously. And it was through his recommendations that I was engaged for this spring's European tour. While I was singing in those beautiful cities to audiences whose native speech I did not understand, when I heard their response and read the newspaper reviews, I had the strangest feeling. This *couldn't* happen to me. It was like the coming true of a lovely, unbelievable dream."



HI FI AND MUSIC

By EDWARD TATNALL CANBY

What Is a Hi-Fi Record?

A FINE question, this! Might as well ask what is a good movie, or how does one pick a hit tune? It is not necessarily a record that is labeled Hi-Fi on the cover. Most records are now given this designation, like most phonographs, but it still leaves us with the question — what is a *real* high fidelity record?

First, let me remind you that the very term "High Fidelity" implies a high degree of faithfulness to something — and that something, unfortunately, is always vague, like the missing half of those advertising comparisons that say "Five times better" without saying what it is that is one fifth as good. In Hi-Fi we usually speak of faithfulness to the "original," but not one of us has ever heard that original. We could not hear it, of course, even if we were to stand directly beside the microphone (assuming only one mike) in the recording hall, for natural two-eared hearing on-the-spot is very different from hearing via the reproduction of a loudspeaker. In plain fact, the original does not exist, in any literal sense. Nor does the "concert hall sound," which we sometimes speak of as the desired sound in a good phonograph. Every seat in a concert hall has its own acoustics, and not one, as you surely have noticed, is anywhere near the recording (or broadcasting) microphone that picks up sound for reproduction.

A Hi-Fi record must be at least faithful to the sound waves that the microphone or microphones pick up. It is virtually free of distortion (though your phonograph may add distortion), and it has upon it virtually all the sounds, high and low, which existed in those original sound waves. This is a matter of good engineering, all along the line, during the numerous transferals from one medium to another of the recorded "signal"—from the original tape to copied tape, from copied tape to the disc master, and on to the pressing.

By the time a recorded sound has gone through the many stages in this processing, it is bound to have lost some of its freshness and clarity. It is a miracle of technology that today, in spite of an increasingly complex processing system, that loss is often barely detectible, even to a trained ear, when the original tape is compared with the finished commercial record. But, by the same token, even the tiniest relaxation of extremely high processing standards can lead to plenty of trouble. And so, our record companies with the best will in the world still issue a good many discs that do not come up to the hypothetical standards of engineering perfection demanded of any record honestly rated as High Fidelity.

But this is far from the whole story, as many a listener must suspect. What is the much-discussed "Hi-Fi sound"? What is a "good demonstration Hi-Fi record"? Does a so-called Hi-Fi disc have some special sound quality over and above its mere technical perfection?

Decidedly yes. Here, too, no one has so far dared define the exact quality of sound that we praise as "Hi-Fi," and the record companies seem to disagree, if we may judge from their offerings under this easy heading. It is not, let it be said at once, a sound of lifelike and literal realism. Indeed, the best Hi-Fi sound is not even remotely a reproduction of any concert hall sound ever heard! On the contrary, the higher its "Fi," the less literally realistic it is in terms of normal music.

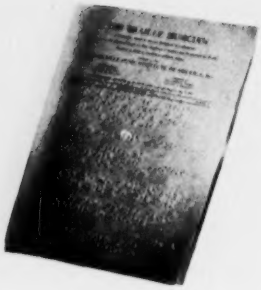
A Hi-Fi record is one which makes maximum use of the advantages of the recording medium in its own terms, for the greatest possible effect. It is achieved by a battery of cunning tricks in mike placement and acoustics, it pays no more attention to the original sound than the conscience of the musical director requires, and it may enhance or distort the intended musical values to a remarkable degree.

The extreme in Hi-Fi microphone technique does strange things to music. It brings us far closer to the actual music than we are in any hall, and it achieves a separation between each instrument and between whole choirs that is inconceivable in live musical listening. It brings out musical details with extraordinary clarity—for good or for evil, according to the circumstances. It deliberately "distorts" the normal balance between solo and ensemble, enlarging both solo instruments and solo voices to a hundred times their concert hall or opera house power in relation to the orchestra. Above all, this Hi-Fi recording technique gives an extraordinary sense of perspective, wholly artificial but tremendously effective. The separate musical sounds have an odd way of seeming both very close to us—inches away—and at the same time at a vast and resonant distance, as though we heard them with ears spaced hundreds of feet apart.

Many of us are shocked or amused by the current Hi-Fi indiscretions, but a lot of us are beginning to understand a very useful and permanent truth. The plain fact is that for the greatest musical effectiveness recorded sound must reinterpret much that was written into music composed for "live" concert performance. Whether we tackle Mozart or Ravel, Beethoven or Schönberg, we must always, to some degree, adapt the "live" intention of the music to the newly discovered laws of recorded music.

A final added point. If you are looking for the maximum Hi-Fi effect, you will naturally search out the music that affords the most sensational sound under Hi-Fi treatment. A real "Hi-Fi record," then, almost always features music of sensational instrumentation. The great masters of orchestral fireworks are represented in force—Berlioz, Ravel, Moussourgsky, Rimsky-Korsakov, Strauss. But Hi-Fi makes for strange musical bedfellows, and the most unexpected composers have hit the Hi-Fi jackpot, if quite unintentionally: Edgar Varese and his "Ionization" of the 1920s, Haydn with his "Military" Symphony, Stravinsky and "Le Sacre," Bartok, Weill, even Beethoven.

If you are a Hi-Fi man you'll soon get to know these favored composers, and more will be added to the list of unintentional noisemakers in each succeeding month. But if you are first of all a music lover and put musical values ahead of all else, then remember that Hi-Fi recording techniques, used with understanding and a lot of discretion, can benefit every composer and every piece of music. For, after all, "Hi-Fi sound," in the last analysis, is nothing more than good recorded sound.



MUSIC FOR THE BLIND

This article, written exclusively for the Musical Courier, *describes the pioneering work and future plans of an organization devoted to the music needs of the sightless—The Louis Braille Music Institute of America.*

Leopold Dubov, accomplished musician, successful writer, and founder of the Louis Braille Institute.

By SIGMUND SPAETH

BECAUSE they have the faculties to enjoy music fully and without effort, the blind derive more pleasure from music than from any other diversion. But, despite this well-known fact, no concerted effort to cater to the music needs of the sightless had been made until a little more than a year ago.

Now, however, there is a national organization, the Louis Braille Music Institute of America, whose sole function is to furnish a diversity of music services to the more than 300,000 sightless in the United States. There is no other comparable institution in the world. I am grateful to the *Musical Courier*, oldest music magazine in America, for the opportunity to paint for its readers in bold strokes the picture of this heroic human effort.

The work of the Institute is being planned by an earnest group of both sighted and sightless men and women, but the founding of the Institute was the inspiration of a distinguished blind musician, Leopold Dubov. Mr. Dubov, a former concert pianist and piano teacher, retired many years ago to devote all of his time to services for the blind.

Who's Who in America lists the names of more than 250 music magazines published in the United States. But, unbelievable though it may be, there had never been a music magazine for the blind until Mr. Dubov founded *The Braille Musician* in 1942. *The Braille Musician*, still the only magazine in the world for the blind, is published now by the Louis Braille Music Institute.

The Braille Musician is a sort of *Reader's Digest* of music magazines. Through the cooperation of many publishers, *The Braille Musician* has free access to all of the material in practically every "ink print" music publication. Many articles from *Musical Courier* have been reprinted in *The Braille Musician* throughout the past 12 years. Mr. Dubov still edits the magazine. He is assisted occasionally by guest editors and by an editorial council of four blind musicians: Leonard Burford, Robert Claassen, Robert Monaghan, and L. W. Rodenberg.

The Braille Musician is distributed free to all members of the Louis Braille Music Institute and to others on request. The print order is necessarily limited by the resources of the Institute. Though the number of copies has doubled within the past year, it is still insufficient to meet the demand.

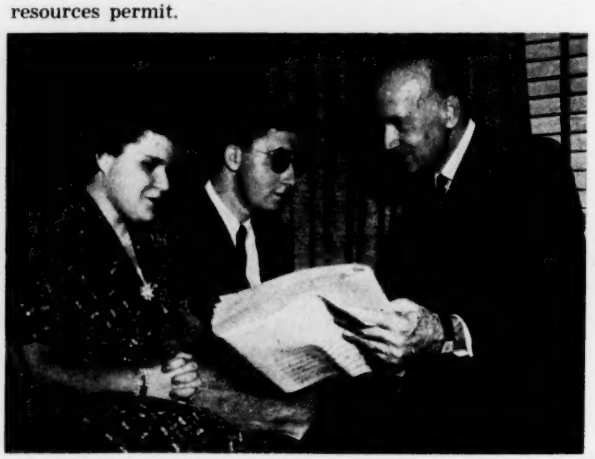
About one year ago, the Institute announced the formation of The American Record Club for the Blind to distribute standard phonograph records with braille labels and braille jackets. The first group of records included 20 titles from the Columbia Masterworks list, a basic library of classical music. These 12-inch, long-playing, unbreakable records ordinarily retail at $5.95 each. They are available to the certified blind only through the Record Club at approximately one-half that price. Many hundreds of these records have also been distributed free, paid for by contributions specifically for that purpose.

The Record Club's second group consists of 20 Remington records, which represent a revolutionary idea in phonograph records for the blind. Like the other records, these have braille labels and braille jackets, but, in addition, each record has added inside bands with spoken commentaries on the music. I wrote and recorded the commentaries, which are much more complete than the program notes we are able to include on the jackets.

As a member of the Board of Directors of the Institute, I see much of the mail from Record Club members. Opinions are just about unanimous that these records are the greatest boon to music lovers since the development of braille music notation. It is the aim of the Institute to increase the number of available titles as rapidly as possible; but, since braille embossing and other preparatory work cost so much for each new title, we have had to move more slowly than we wished.

Since my first contact with the Louis Braille Music Institute, I have been so aware of the need for its services that I am personally devoting as much time as I can to its work. I have taken on the task of conducting a Vocational Guidance and General Music Information Service, which developed spontaneously from the mail the Institute receives. Since the announcement of this service our mail has nearly doubled.

These few services that I have described have literally opened a new world of music to the blind, but they are only the beginning of the broad program that has been planned and will be initiated as soon as the Institute's resources permit.



Joseph Szigeti (right), well-known violinist, chats with two young musicians, Marcia Mendelson and Neill Sullivan, who explain the use of braille embossing on the Institute's magazine. Mr. Szigeti, a member of the Organization's Advisory Council, was host to the Institute during his 1953 appearance in Carnegie Hall.

One other important service was instituted locally in New York last May, through the cooperation of Dr. William Schuman, President of the Juilliard School of Music and a member of the Institute's Advisory Council. On May 10, New York members of the Institute and the Record Club met for an informal musicale and social get-together. This New York Chapter of the Institute will meet regularly on the second Monday of each month from October through May, the school term, at Juilliard.

While the services of the Institute are continuous throughout the year, its program of public education on the music problems of the blind and of fund raising is concentrated during Music for the Blind Month, November 15 through December 15. Music for the Blind Month was first observed last year, and 69 organizations participated. Music for the Blind Month last year was endorsed by the National Federation of Music Clubs, 55 of whose member clubs planned special programs, including benefit musicales and radio and television shows. Educationally, Music for the Blind Month serves a dual purpose: it acquaints blind music lovers with the many services that the Institute offers; and it impresses upon the general public the need for these services.

The Institute already has assurances from music clubs and other organizations that Music for the Blind Month will be much more widely observed this year. The success of this year's Music for the Blind Month will necessarily determine to what extent the Institute will be able to expand its services in 1955.

There is much braille music in the United States today —in schools, libraries, and other institutions for the blind. There is, however, no catalogue of that music, though one is sorely needed. One of the Institute's first new projects will be the development of a catalogue that provides a central information service on the sources of such music.

The Institute plans, too, to arrange with music publishers and composers and their associations for transcribing music into braille without the usual restrictions and fees. With this service established, the Institute will become a central clearing-house for all transcribing projects.

There is need, also, for a competent teaching course for braille music transcribers. The Institute is planning such a course, upon satisfactory completion of which transcribers will be certified on a national basis. Similarly, the Institute will offer certification to transcribers who have studied elsewhere upon submission of satisfactory samples of their work to the Institute's qualifying committee.

These projects lead naturally to the establishment of a National Music Lending Library, ultimately with distribution depots throughout the country. Such a library would be able to provide a more comprehensive service than is presently available anywhere, for its catalogue, when completed, would indicate the location of all existing braille music.

The phonograph records of The American Record Club for the Blind make possible now, for the first time, the opening of circulating libraries of fine recorded music. One of the efforts of this year's Music for the Blind Month will be directed towards setting up similar libraries in many cities throughout the country. These libraries operate at little cost—at practically no cost, if volunteers are used—for the Institute has recently received a ruling from the Postmaster General that provides for free mailing, both ways, of records loaned to the blind.

As these plans are carried out, the Institute will be able to coordinate the many music projects of all workers for the blind and increase greatly the number of such projects by eliminating completely all duplication.

The Louis Braille Music Institute of America is maintained through gifts and membership dues. While participating membership is restricted to the sightless, other classes of membership are open to contributors. Details concerning membership or music services may be had by writing to the Institute at 140 West 58th Street, New York 19, N. Y.

By far
the most widely read magazine
devoted exclusively to reviews of recorded music...

an outstanding and authoritative 32-page monthly magazine containing stimulating feature articles, thoughtful and unbiased reviews of the latest classical and popular recordings, and complete listings of current LP classics.

Subscription $2.00 a year for 12 issues.

For a six-month trial subscription, send $1.00 to

THE REVIEW OF RECORDED MUSIC

110 GREENE ST., NEW YORK 12, N. Y.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Paris Judges Again

The Golden Apple—book by John Latouche, music by Jerome Moross. The "musical" is undoubtedly the most natural musico-dramatic expression of the American composer. Opera, in its traditional forms, imports an element foreign to native American musicians, whereas the combination of word and music in a musical provides a more congenial outlet. In *The Golden Apple*, word and music are equally important. The story transfers into an American locale the legend of Ulysses, Penelope, Helen, Paris, and the Trojan War. More than the historic events, the sociological, emotional, and human elements are stressed in the libretto, which is extraordinarily witty, clever, and dramatically effective after a somewhat slow start.

The musical design has the uninterrupted continuity of a legitimate opera. Not only is the entire book set to music without interruption by the spoken word, but the individual numbers are written as complete musical selections. The first-act Finale is an accomplished sonata movement, the Church Social a rondo, and so on. This structural device gives the entire work a coherence rarely found in musical comedies. The melodic content is not of the usual Broadway type either. It is rather the kind you would expect to find in a score, let us say, of Copland, with whom the composer has in common a penchant for using folk-like melodies.

The entire performance is an unqualified success. H. W. L.

Murder in 3 Keys

Erik Chisholm's three one-act operas, *Murder in 3 Keys: a trilogy of terror and suspense*, was presented on July 6 by the Punch Opera at the Cherry Lane Theatre. The three operatic sketches, each lasting less than half an hour, are *Black Roses* (libretto by the composer), *Dark Sonnet* (from Eugene O'Neill's mono-drama *Before Breakfast*), and *Simoon* (based on the play by Strindberg). The first murder has been committed before the play has started, and its confession is not believed by the merry-making crowd that hears it. The last play, in which nature and psychological shock treatments are supposed to be driving a French colonial soldier to death, loses its suspense in the musical disguise given it. The solo scene, *Dark Sonnet*, is the strongest of the three and is sung and acted very well by Ellen Brehm. But it suffers from a general musical emptiness which does not allow the powerful impact of O'Neill's drama of a marriage gone on the rocks to come to life. Mr. Chisholm's music vacillates between the 12-tone technique and other dissonant contemporary devices. Only a few times, in *Simoon*, are the singers allowed to sing melodic lines of any continuity. Unfortunately the rhythmic skeleton of the pieces also is rather weak and insignificant. The use of two pianos and the resulting lack of orchestral colors does not help either. It must be said, though, that the musical execution under Rex Wilder is quite neat and that the stage direction of Nelson Sykes does its utmost to make the best use of the limited stage area. In addition, the singing ensemble is highly competent. One wishes that all this labor could have benefited some more deserving object. H. W. L.

Aida Filmed in Color

S. Hurok presents the first opera film in color—Verdi's *Aida*. The old magician of show business has done it again. Combining great aural and visual appeal, the well-known Verdi opera will certainly find a large audience among habitual movie-goers. The score, of course, had to be cut to fit the usual running time, but the cuts (though often deleting important musical material) are all made with care so that the musical texture is not seriously damaged. Certain alterations in the dramatic action are also handled with tact—in the scene, for example, where the battle between the Egyptians and Ethiopians is described by the messenger who brings news from the battlefield to the Pharoah.

A stellar cast of singers, headed by Renata Tebaldi in the title role, and Ebe Stignani as Amneris, an excellent tenor, Giuseppe Campora, and Gino Bechi as Amonasro, are mimed on the screen by actors of musical sensitivity—Sophia Loren as Aida, Lois Maxwell as Amneris, Luciano della Marra as Radames, and Afro Poli as Amonasro. With very few exceptions, the synchronization of facial movements betwen actors and singers is perfect. The splendor and variety of visual attractions in this movie version of *Aida*—particularly the imaginative ballet passages staged by Margherita Wallmann—will strengthen the appeal of this perennial operatic favorite. H. W. L.

Stadium Season, 1954

The 37th season of the Stadium Concerts was opened on June 21 by Mrs. Charles Guggenheimer ("Minnie" to those who have attended the concerts regularly), chairman and guiding genius of the concerts since their inception. The musical fare of these concerts caters successfully to the musical appetites of those who do not mind the inconvenience of the subway ride, a steep climb up the hill, the duel between airplanes and soloists, the street noises, and the firecrackers thrown in for a special divertissement on July 4 and other festive occasions.

During the first week Sir Adrian Boult conducted the orchestra. The soloists featured were Michael Rosenker, who played a craftsmanlike performance of the Sibelius Violin Concerto; Henri Deering in Rachmaninoff's C Minor Piano Concerto; and Michael Rabin in a brilliant rendition of Tchaikovsky's Violin Concerto. Walton's Overture, "Portsmouth Point," received its Stadium premiere. With André Kostelanetz conducting on Saturday night, Dorothy Kirsten sang an enchanting program of operatic arias.

Sir Adrian Boult

Claudio Arrau, with Pierre Monteux conducting, opened the second week, playing Beethoven's 4th and 5th Piano Concertos in performances of exemplary stature and stylistic authenticity. In a Tchaikovsky evening, under the same conductor, Aldo Parisot played the Variations on a Rococo Theme for Violoncello and Orchestra in brilliant and elegant fashion. A concert performance of Johann Strauss' *Fledermaus*, with Regina Resnik, Lois Hunt, Sandra Warfield, Charles Kullman, and Hugh Thompson as soloists, and Tibor Kozma conducting, preceded the splendiferous week-end event, with Lily Pons and André Kostelanetz joining forces for one of their incomparable musical evenings.

A Spanish Dance Night, with Jose Greco and his Company of Spanish Dancers, and with Alfredo Antonini conducting, opened the third week of the Stadium season. A spellbound audience acclaimed every number on the program with great enthusiasm. On the orchestra program the following evening, Mr. Antonini introduced Clementi's C Major Symphony to the Stadium audience. This work, in spite of its composer's fame, had rested in the Library of Congress until rediscovered by Alfredo Casella in 1934, about 150 years after it was written. On July 8, Mischa Elman, under Sir Adrian Boult, bewitched his listeners in Mendelssohn's Violin Concerto with a beguiling tone and a reading that displayed impeccable taste and refined musicianship. A Kern-Hammerstein concert conducted by Frederic Dvonch, and featuring soloists Virginia Haskins, Helena Bliss, William Tabbert, and William Warfield as soloists, "packed them in" at the week-end concert.

At the season's halfway mark, Thomas K. Scherman took over at the helm of the orchestra. Accent on programming distinguished his work. His first program, on July 12, featured Morton Gould's Tap Dance Concerto with soloist Danny Daniels, for whom the Concerto was originally written. The tap steps are used as a solo instrument, and the orchestral accompaniment, ingeniously scored, is employed with imagination and charm. The performance received an ovation. In the two Suites for Chamber Orchestra by Stravinsky, Mr. Daniels was supported by Carmen Gutierrez in his own fanciful, satirical dance interpretation of the music. A Tchaikovsky program, consisting for the most part of little known works by the composer, presented Mary Henderson as the persuasive interpreter of Tatyana's letter scene from *Eugene Onegin*, sung in the new English translation by George and Phyllis Meade. The orchestral offerings were Theme and Variations from the Suite No. 3, and the Second Symphony. Much acclaimed, Miss Henderson obliged with two encores, of which the first, a song entitled "Return," was written by a member of the Stadium Concerts Committee, Dorothy Adair, and skillfully orchestrated by the composer's husband, Joseph Cacciola. It is a pleasant semi-popular song. The other encore was the perennial "None But the Lonely Heart." The July 14 Bastille Day concert under Pierre Monteux was devoted to French music. During intermission the festive occasion was commemorated in speeches by officials of France and the United States. Movie actress Denise Darcel sang the French National Anthem, assisted by a choral group dressed in costumes of the French provinces. Another planned attraction was to have been Nicole Henriot's playing of the Ravel Piano Concerto. But a sudden gale and ensuing rain brought the evening to a premature close, with musicians and audience scurrying for cover. On the following evening Menuhin was heard in the Brahms Violin Concerto. Fervor distinguished his playing, but the soloist was obviously irritated by the competition of airplanes overhead. Mr. Monteux's accompaniment as well as his readings of Beethoven's 8th Symphony and the Leonore Overture No. 3

Pierre Monteux

were masterly. The fourth week closed with an audience favorite, Italian Night, with Alfredo Antonini conducting. Soloists Herva Nelli, Graciela Rivera, Jan Peerce, and Walter Cassel won kudos from an admiring crowd.

Alexander Smallens conducted during the next to the last week. Gershwin Night, on July 19, featured the incomparable William Warfield and Leontyne Price as vocal soloists, and Earl Wild as piano soloist. As usual, the program was a great popular success, and was repeated the following day. On July 21 Ania Dorfmann was heard in Grieg's Piano Concerto, and Jeanne Mitchell, violinist, in Lalo's Symphony Espagnole. The incomparable duo-pianists, Gold and Fizdale, made their Stadium debut the following night in Mozart's E-flat Concerto and Poulenc's Concerto for Two Pianos. The annual Viennese Night, with Julius Rudel conducting and Jarmila Novotna and Charles Kullman singing the lilting melodies of yesteryear, closed the week.

The final week promises a Gala all-American Program conducted by Virgil Thomson and featuring excerpts from his opera *Four Saints in Three Acts;* Thomas Scherman conducting an all-Brahms evening; and a Bizet Night, with excerpts from *Carmen* and *The Pearl Fishers.* A Rodgers and Hammerstein Night under conductor Salvatore dell'Isola, and starring Annamary Dickey, Davis Cunningham, Claramae Turner, and Robert Weede as vocal soloists, will bring the Stadium season to a close. Popular programs of this sort draw the largest audiences to the Stadium. More popular programs featuring great popular stars — Danny Kaye, Frank Sinatra, Jeannette MacDonald, etc.—could provide the money needed to support "long-hair" events.

H. W. L.

Opera in Concert Form

Herta Sperber and Alfred Hopkins presented a group of young singers in excerpts from opera staged in concert form and capably conducted from the piano by Otto Lehmann at Carnegie Recital Hall on June 14. Four episodes from Puccini's *Gianni Schicchi*, a difficult assignment without stage sets, were interestingly dramatized with well-schooled precision and generally excellent tonal quality. The cast included sopranos Katherine McKiernan, Josephine Borges, Constance Foster; tenors Robert Blake, Michael Fiorentino; baritones Frank Bevilacqua, David Krasnor.

Especially smooth in performance and vocally fine were the scenes from *Aida*, with Alice Prescod in the titled role; Hugh Hurd, a virile voiced Rhadames; Lucretia Atwater, as Amneris; Phyllis Applegate and Susan Edwards singing the Priestesses. The second half was devoted to 15 excerpts from Mozart's *The Marriage of Figaro*. The cast, offering a spirited, well-sung delineation, listed Frank Bevilacqua as Almaviva; Constance Foster as the Countess; Theresa Martin, a vivacious Susanna; Alexander, excellent as Figaro; Lu Drane as Cherubino; and in supporting roles, Alice Prescod, Louis Shayman, Michael Fiorentino, Carl Carlgren (Bartolo), David Krasner, and Katherine McKiernan. Careful musical training, poise, good character conception, and admirable diction were marked throughout the enjoyable evening. The program, with cast variations, was repeated in Providence, R. I., June 19. L. C.

Young Artists Featured By Stotts Studio

An interesting recital on May 23 at Carnegie Recital Hall introduced young artists from the Stotts Vocal Art Studio. The diversified program opened with excerpts from Paine's seldom-heard oratorio "St. Peter," which utilizes a modified Biblical text. Singers were Ko Young Hi, soprano; Gertrude Loris, contralto; Bruce Wetzler, tenor; Rubin Sanders, bass. A streamlined *Cavalleria Rusticana* followed, with the following cast: Skaidrite Prince, Carolina Kochler, Zigrida Landsman, Mario Lavrenty, Martinsk Abele. Songs from musical comedies and plays presented Maureen Hayes, Zinta Ziemel, Astrida Neilson, and Harriet Lasting. Heard in scenes from *Un Ballo in Maschera* and *Il Trovatore* were graduates of the 1954 artist class, Velta Meihuber-Stott and Victor Brescia. The talent was generally of high quality, schooling for performance was excellent, and the entire presentation was handled with a smooth, experienced touch. M. C.

Troxell Excels in Private Recital

One of the most impressive programs presented in Town Hall this season was given by Barbara Troxell, soprano, in a private recital on June 15. The first portion of the program included an opening group of three unhackneyed Purcell arias from *Don Quixote, Richard II,* and *Pausoniac,* an unusual grouping of two Schubert and four Schumann lieder, and the recitative and air "Non mi dir" from Mozart's *Don Giovanni.* The second half was given over to three lieder by Brahms, and a splendid group of three songs each by Britten and Hindemith.

Miss Troxell was in excellent voice, exhibiting a fluent conservative vocalism, with the exception of occasional signs of effort in the extreme upper range. Her command of quiet, legato singing and phrasing was in evidence wherever needed. Miss Troxell's sympathetic treatment, interpretatively and otherwise, of the Schubert and Schumann lieder was outstanding, and her renditions of the Britten songs and the difficult Hindemith numbers were artistic and adequately sensitive to the exacting demands of the contemporary musical idioms and texts of these compositions. Tibor Kozma was the very capable accompanist. L. C.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
344 W. 72 St., N. Y. C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18.... LO. 5-3249 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice • Repertoire • Stage • NATS
2201 Eutaw Pl., Balt. 17, Md. — Rm. 710, 119 W. 57 St., N.Y.C.

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N Y.C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 - Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

Alfred HOPKINS
TENOR — TEACHER of SINGING
STUDIOS: NEW YORK CITY and NEWARK, N. J.
For audition, write 201 W. 77 St., N. Y. C. — TR. 4-2362

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2165

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck Moore
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA—NATS
222 West 83rd St., New York 24, N. Y. SU. 7-3106

THE NATIONAL SCENE

Berkshire Festival 1954

A vital and dramatic performance of the Berlioz "Damnation of Faust" on July 10, superbly directed by Charles Munch, was the climactic event of the first week of the Boston Symphony Orchestra Berkshire Music Festival at Tanglewood. With several Berlioz hearings scheduled during the six-week series as part of the observance of the French composer's 150th birth anniversary, the large Saturday night audience gave full recognition to the conductor's absolute compatibility with his countryman's music.

The quality of the performance was one to match the conductor's interpretation. With the orchestra in rare form and with the Harvard Glee Club and Radcliffe Choral Society singing with controlled elan, an excellent framework was provided for the soloists. David Poleri's Faust was a triumph of tenor vocalism, and Martial Singher combined his sense of the dramatic and his flexible baritone for an outstanding Mephistopheles. The small part of Brander was nevertheless large enough to display the fine quality of Donald Gramm's bass, and while one has never felt that Berlioz provided the soprano role with quite as much meat as the other parts, Eleanor Steber made the most of her assignment.

But chief honors must go to the conductor, who welded the forces together into a production that achieved and maintained the highest level for every minute of the work's two and a half hours.

This summer marked a change in the festival format. Instead of three weeks of chamber orchestra concerts with the full orchestra coming together for the final three weeks, the new schedule calls for a midweek chamber music concert, a chamber orchestra program in the Theater-Concert Hall Friday nights, and Shed concerts of the full orchestra Saturday nights and Sunday afternoons. In addition there is a full schedule of Berkshire Music Center events, the B.S.O.-sponsored school running concurrently with the festival.

The honor of opening the festival fell to Claudio Arrau and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, cello) in an all-Beethoven program on Wednesday, July 7. Munch opened the orchestral part of the series with five of the six Bach Brandenburg Concertos the following Friday, only Concerto No. 4 being omitted. The audience reaction was markedly cordial in spite of some settling-down roughness among the players. Best work of the evening came in No. 6 with violist de Pasquale leading the lower strings in a distinguished performance, and in No. 5 with its considerable keyboard part done to perfection by the sensitive and impeccable Lukas Foss. Richard Burgin and Doriot Anthony provided musicianly assistance in the violin and flute parts of the concertino.

Final event of the week-end brought some first-class Beethoven from the poised, sure hands of Pierre Monteux, who achieved good balance and drew round orchestral timbres in the "Leonore" No. 3 and the Fifth Symphony. Claudio Arrau's work in the "Emperor" Concerto was almost too subtle and refined at times for the Shed locale, and most particularly for the many listeners on the surrounding lawns. But the pianist gave a splendid over-all conception which drew cheers from the Sunday afternoon audience.

It became apparent the second week-end that in spite of heroic publicity efforts, the new six-week format had not yet percolated down to the huge audiences of former years. There were a few empty seats in the Shed, and the lawns were sparsely populated. But the music remained first class in spite of the attendance. Monteux took over the Saturday concert for a program of French music including his own beautifully written excerpts from d'Annunzio's "Le Martyre de Saint-Sebastien." This was all the more welcome to hearers from Boston because it was not a repeat from the regular season. A new work for the year also was Franck's "Les Djins," in which Vera Franceschi played the piano part with graceful facility. Debussy's "La Mer" and the Franck Symphony closed this well-played and well-conducted program. The same standards were maintained for the Sunday afternoon hearers with Munch presenting an incandescent "Iberia" by Debussy and a gay version of the Copland Piano Concerto with Leo Smit right in the vein for the 1926 apotheosis of "Le Jazz Hot."

JULES WOLFFERS

Aspen Festival

Among innumerable highlights during the first three weeks of the 1954 Aspen Festival was the debut of William Steinberg as the Festival's general director in the first orchestral concert on July 10. Conducting Wagner's "Siegfried Idyll," a sparkling performance of Mozart's "Lodron" Concerto for Two Pianos (K. 252), with Vronsky and Babin as soloists, and Schubert's Second Symphony, Steinberg re-

Rehearsal scene from Menotti's The Medium, *as performed by a talented, new operatic group on the West Coast known as "The Opera Ring." From left: Russell Sage (Toby), Harriette Stewart (Monica), and Margot Blum (Madame Flora).* *(See under San Francisco, p. 19.)*

ceived a thunderous ovation in a half-dozen bows. An equally enthusiastic reception was given the Beethoven Septet (Op. 20.). Among the soloists were William Primrose (violist), Reginald Kell (clarinetist), Joseph Eger (french horn player), and Szymon Goldberg (violinlist).

Works by Aspen composers also shared the spotlight—composer-in-residence Darius Milhaud's Sonata for Viola and Piano, and the world premiere of Charles Jones' fourth string quartet.

Two very rarely heard chamber works were performed during the Independence Day weekend. The Benjamin Franklin string quartet was played by a student group at a special Friday evening lecture on early American music. Recently discovered at the Paris Conservatoire, the work is unusual in that each instrument is restricted to four notes, tuned "scordatura." The other unusual work played was Orlando Gibbons' "London Street Cries," for five strings and five voices, which was performed at a Children's Concert.

Vocal music included the debut of new contralto-in-residence Eunice Alberts, who sang Brahms' "Geistliche Lieder." Heinrich Schütz' "Three Small Spiritual Concerts" were sung by Phyllis Curtin, Eunice Alberts, Leslie Chabay, and Mack Harrell. All five of the Festival's vocalists have presented solo works thus far. Baritone Martial Singher was outstanding in Ravel's "Don Quixote a Dulcinee," the second song of which is dedicated to him. Leslie Chabay sang four Moussorgsky songs with great sensitivity and a breathtaking pianissimo throughout "The Reverie of a Young Peasant."

Rudolf Firkusny made his first appearance this season with Szymon Goldberg in Mozart's Sonata for Violin and Piano in E-flat Major (K. 380).

Anna Russell gave her second Aspen recital in the Amphitheater, July 11, with the usual hilarious results.

MARTIN ROBBINS

CLEVELAND

■ Having had its fling as subsidiary attraction to the Stadium baseball games last summer, the Cleveland Orchestra is again this season installed in the huge Public Auditorium (now being air conditioned). The first three weeks were, therefore, a rather painful experience despite the excellent music offered. André Kostelanetz was charmingly at ease in his well-constructed programs, and the musicians responded beautifully to his baton technique. A condensed concert version of *Carmen*—with Carol Smith (contralto) and Jon Crain (tenor) in the leading roles—was altogether intriguing. Mimi Benzell, soloist for the second evening of the opening week, sang exquisitely in many varied offerings. During this second week Mr. Kostelanetz featured the duo-pianists Ernest and Miles Mauney in Saint-Saens "Carnival of the Animals," with radio announcer Bill Randle as narrator. The fourth and last concert under his baton was an all-Tchaikovsky program, in which the popular Cleveland pianist Eunice Podis gave a stunning performance of the First Piano Concerto, and aroused a high pitch of enthusiasm among her admirers.

OPPORTUNITY

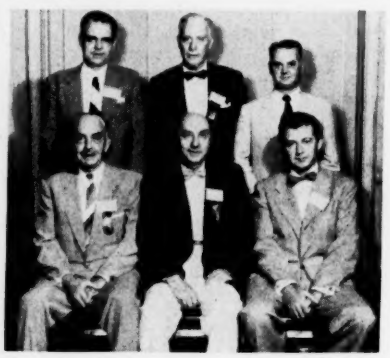
RENT-FREE spacious music studio and residence. Elegant duplex and garden available to purchaser of 20-ft. brownstone in West 70s' music area. Rental from two upper floors pays all carrying expenses. $10,000 cash required. Mrs. M. Schonberger, 143 W. 78th St., N. Y. C. 24. ENdicott 2-0405.

The third week brought another enormously popular figure and former Clevelander to the podium—Boris Goldovsky. In his inimitable manner he presented an all-operatic program. Excerpts from *Faust* featured the following soloists: John McCollum (Faust) and Saramae Endich (Marguerite). Both singers are members of Mr. Goldovsky's New England Opera Theatre, and both were eminently efficient and pleasing in their roles. Cleveland artists Ilona Strasser and Philip Mac Gregor sang the roles of Siebel and Mephistopheles most effectively. Other operatic numbers were Humperdinck's Prelude to *Haensel and Gretel;* Borodin's "Polovetzian" Dances; the Overture to *The Barber of Seville;* the "Meditation" from *Thais;* the Aria, Scene, and Duet from *Manon;* the Quartet from *Rigoletto;* and the Dance of the Comedians from *The Bartered Bride.* Quite a program for a sizzling evening—but the artistry of these offerings compensated for the thermometer!

For his second evening, Mr. Goldovsky's soloists were Pierre Luboshutz and Genia Nemenoff in the Mozart Concerto for two pianos in E-flat Major. To make this event a truly family affair, Mr. Goldovsky doubled in the role of pianist. As an encore, the last movement of the Concerto was repeated, with Goldovsky and Nemenoff at the pianos, and Uncle Pierre Luboshutz wielding the baton.

■ A hitherto unknown young Hungarian composer, Leslie Kondorossy, who has chosen Cleveland for his adopted home has in two years produced no less than five one-act operas which were performed at Severance Chamber Music Hall under the batons of George Poinar of Baldwin-Wallace Conservatory, Dr. Edward G. Evans of Western Reserve University, and by the composer himself. Mr. Kondorossy is heading a new organization, The American New Opera Theatre Society, which will present for the most part new and manuscript works. Two new one-act operas by Mr. Kondorossy were recently performed in concert form. Both works were translated from the Hungarian by Caroline Kulin. The music of both works, permeated with the flavor of the Hungarian plains, effectively combine traditional lyricism with some degree of modernism. The title role in *The Voice,* a modern sophisticated fairy tale, was effectively sung by Mrs. Edward Evans; William Martin sang the part of Stephen, a young professor of psychology who is haunted by "The Voice."

The second one-act opera, *The Pumpkin,* was ably sung and interpreted by Josephine Dangela, Wilma Ubelitis, Aldona Stempuzis, and Janis Klavins (who also assisted in the translation). Members of the Cleveland Orchestra performed with their usual excellence. ROSE WIDDER



New officers elected by the National Assn. of Music Merchants during their convention in Chicago, July 12-15. Earl Campbell (seated, center), of Campbell Music Co., Washington, D. C., president; Russell B. Wells (seated, left) of Charles E. Wells Music Co., Denver, Colo., chairman of board of directors; Paul E. Murphy (seated, right) of Steinert & Sons Co., Boston, Mass., vice-president. Standing left to right: H. T. Bennett of Bennett Music Co., Santa Barbara, Calif., secretary; Frank O. Wilking of Wilking Music Co., Indianapolis, Ind., re-elected NAMM trustee of the American Music Conference; and Ben F. Duvall of W. W. Kimball Co., Chicago, association treasurer.

Iva Kitchell, dance satirist, acting as hostess for officers of the Mansfield, Ohio, Civic Music Association during a tour of the Westinghouse Electric Appliance Division. From left: Reese Mills, H. Kenneth Dirlam, Miss Kitchell, C. H. Platt, and Mrs. Julia Kiene. With back to camera: Harvey O. Brown, Miss Kitchell's piano accompanist.

PHILADELPHIA

■ Summer music here is almost exclusively the province of Robin Hood Dell, where attendance for each concert is far ahead of any previous season. This is the second year of free concerts, sponsored jointly by the City of Philadelphia and "Friends of the Dell," 750 subscribers who pay $100 for two season tickets in the front section. Time was when 9,000 was a big crowd at the Dell. So far this season—at the four-week mark, with two weeks to go, at the time this is written—the smallest crowd has been 9,000, for (of all things) a Tchaikovsky program conducted by André Kostelanetz. And that probably would have been higher except for a postponement because of rain.

The concerts have maintained their high artistic standard under the aegis of Fredric R. Mann, industrialist, Dell president, and Philadelphia's Commissioner of Recreation. The 90 players are all from the Philadelphia Orchestra, the conductors and soloists from the top ranks. Next season Mann and cooperating city agencies plan even bigger things for the sylvan amphitheater in Fairmount Park. The seating capacity is to be enlarged, and a new shell, including adequate dressing rooms, will be built under a $200,000 appropriation by City Council.

In past seasons the crowd broke down the fence to see and hear Judy Garland, and another record-breaker was the appearance of Ezio Pinza. A new record was believed set by Victor Borge, with attendance authoritatively estimated at 27,000. Borge interrupted a two-week vacation from his Broadway show to appear here in place of the ailing Alicia Markova. The show included much of his theater routine, and the audience loved it. He also showed he could be a good pianist when he wanted to be. Borge's musical satires were especially funny, but one wishes he would confine *double entendres* to the theater or nightclub stage. On the Dell concert platform they were out of place. Robert Zeller contributed well-paced performances of the *Bartered Bride* and *Fledermaus* Overtures, and also accompanied Borge in the "Rhapsody in Blue."

This season has been one musical highlight after another. On opening night young Roberta Peters showed once more that she is one of the finest coloraturas of our day. Her purity and accuracy of tone, seemingly effortless singing, and artistry of interpretation featured such difficult numbers as the Mad Scene from Thomas' *Hamlet* and the Bell Song from *Lakmé*. Pierre Monteux contributed unhackneyed orchestral fare that included Elgar's "Enigma" Variations and Chabrier's *Gwendoline* Overture. Monteux shone the next night on a symphonic program featuring the Sibelius Second Symphony and another virtual novelty, Franck's "Les Eolides." Rudolf

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
325 West 28th Street • BRyant 9-7563 • New York 1, N. Y.

GIUSEPPE BALESTRIERI
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Oechsler, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Delores Wilson, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

ASTOLFO PESCIA...Vocal Teacher and Coach
(Who came to New York at the suggestion of the late Grace Moore)
Teacher of DOROTHY KIRSTEN, Metropolitan Opera,
Will conduct classes in Naples, Italy July to October
Returns to New York November 1
ITALY
Fermo Posta, Naples
NEW YORK
Hotel Ansonia—Phone: Tr. 3-7710

SAMUEL MARGOLIS
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE NESSI
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." N. Y. Times.
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." N. Y. Herald Tribune.
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — RECORDINGS

ROSALIE MILLER
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-9475

Coenraad V. BOS
THE ONLY CONCERT COACH OF
HELEN TRAUBEL
available for coaching in New York City
Hotel Wellington . . . . . CI. 6-0935

LILA LEEROY
TEACHER — VOCAL TECHNIQUE
Fac. New York College of Music Since 1939
American Theatre Wing—NYSTA-NATS
Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

ISER SWICA
Teacher of Singing
OPERA — CONCERT — RADIO
Italian principles of Voice Production—
German - Italian - French repertoire
25 W. 76th St. N.Y.C. SC. 4-6018

HUGO **KOLBERG**
VIOLINIST - CONDUCTOR
American Conservatory of Music
Res. 55 W. North Ave., Chicago, Ill. SU. 7-2680

INTERSTATE MUSICIANS
Management
Bertha Ott, Musical Advisor
1323 Kimball Bldg. HA. 7-4591

GILBERT REESE american cellist
Management
BERTHA OTT
Kimball Bldg., Chicago 4, Ill.

Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 HU. 4-3428

SAROYA-ONOFREI
Voice — Opera Workshop
618 Fine Arts Bldg., Chicago, Ill.
Tel. WA. 2-7497 Res. EA. 7-2056

THADDEUS **KOZUCH**
PIANIST — TEACHER
De Paul University - Northwestern University
Chicago, Ill. Tel. SP. 7-6334

Allan KELLER
TENOR
186 Millbridge Rd., Riverside, Ill. WE. 9-9535 RI. 7-0800

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg. Chicago, Ill.

TCHEREPNIN
COMPOSER — PIANIST
825 Orchestra Bldg. Chicago, Illinois

Firkusny gave a sensitive interpretation of the First Piano Concerto on a Brahms program conducted by Monteux.

The popular José Iturbi, who for two seasons in the 1930s was musical director at the Dell, returned with his sister Amparo for a varied program with José as pianist and conductor. José played the Grieg Concerto, Amparo was soloist in Liszt's Hungarian Fantasy, and both appeared in the atmospheric "Andalusian Dances" by Infante and the "Rhapsody in Blue."

Vladimir Golschmann conducted the third week's concerts, beginning with a Beethoven program. Iron-man Claudio Arrau scored in the Fourth and Fifth Concerto, playing each with a nice realization of the work's stylistic demands. Golschmann's all-orchestral program included a well-balanced Fifth Symphony by Tchaikovsky and a discerning reading of "Death and Transfiguration."

The ever-popular Lily Pons again charmed a huge audience, with Golschmann conducting. In arias from *Mignon, Rigoletto,* and *Lakmé,* La Pons was not technically as secure as in previous years, but tonally and visually was as pretty as ever.

Alexander Hilsberg gave a clean-cut interpretation of the Brahms Second Symphony on a program starring Yehudi Menuhin. The violinist displayed his ample technical resources and deep musicianship in all five movements of Lalo's Symphonie Espagnole, then added four encores for violin alone.

The first annual William Kapell Memorial Concert, with Hilsberg conducting, presented Jerry Lowenthal, 22-year-old Philadelphia pianist and former Kapell pupil. Jerry revealed a real flair for the Tchaikovsky First Piano Concerto, a work that Kapell had planned to play at the Dell.

SAMUEL L. SINGER

CHICAGO

■ Attractive innovations marked the opening of Ravinia and Grant Park concerts (20th seasons). Ballet Theatre (preceding the regular Festival concerts) presented a week of full-scale performances, and Mischa Elman drew tremendous throngs to Grant Park to hear the Tchaikovsky concerto, and a symphonic program conducted by Nicolai Malko. Elman again thrilled great crowds at the following concert with his incomparable performance of the Mendelssohn.

Mr. Malko, recently returned from a season of 50 concerts in Europe, had his forces remarkably in hand, as was evidenced by the performance of the Beethoven Symphony No. 7, programmed for the first concert. In addition to classic symphonic works programmed during the season's first half, Malko performed a generous number of compositions by contemporary composers (some by Chicago residents), including Borowski's popular Suite from his ballet "Boudour"; Tcherepnin's attractive and original March (a repeat performance, by request) composed for these programs and first played in 1951; a first performance of the skillfully orchestrated Suite from the ballet "Forest Festivals" by Vladas Jskubenas, a work of considerable merit which caught the fancy of the listeners; and Leon Stein's Hassidic Dances, which have won favor with each performance.

Ernst Toch (seated right) meets with leaders of the American Jewish Tercentenary Committee of Chicago, who have commissioned Toch to write a symphonic composition commemorating the 300th anniversary of Jewish life in America. Standing: Rabbi Karl Weiner (left) and Menorh-Leide-Tedesco. Seated: Samuel N. Katzin, chairman of the Chicago committee.

Soloists other than Elman, under Malko's baton, were Leonard Pennario, heard in excellent performances of Prokofieff's C Major Concerto for Piano and Orchestra (No. 3), and the Rachmaninoff Third; and Alyne Dumas Lee, soprano, who sang magnificently arias from *Hérodiade, Tosca,* and Kurt Weil's *Street Scene,* some smaller songs, Negro Spirituals, and a number of encores. Earl Wild was a popular soloist in Liszt's Concerto No. 1 under Malko, and played "Rhapsody in Blue" on an all-Gershwin program conducted by Kostelanetz at the week-end concerts of July 10 and 11, which together drew 125,000 listeners. Other featured programs during the season's first half were the Swedish Choral Club of Chicago's presentation of excerpts from *Elijah* and Handel's *Messiah,* conducted by Harry Carlson; the all-American program (two concerts) expertly directed by Franz Allers, with Genevieve Warner and

Alice BARAN
CONCERT PIANIST
825 Orchestra Building Chicago 4, Illinois

HARVEY
RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

Frank Rogier as the gifted interpreters of Menotti's *The Telephone,* and songs of Romberg and Herbert. Rogier was excellent as narrator in Copland's "A Lincoln Portrait." Symphonic numbers included a first performance of the Loewe-Bennett Symphonic Fantasy for Orchestra from *Brigadoon.* The Chicago Park District Opera Guild conducted by Silvio Insana contributed further to the feature programs with a concert version of Puccini's *La Bohème.* The cast listed Jeanne Diamond (Mimi), Maelene Lind (Musetta), Ralph Nielsen (Rudolfo), Narcyz Pasterczyk, and others.

Ballet Theatre's four performances (13 ballets) sold out Ravinia's pavilion, and overflow crowds filled the surrounding grounds. With the full company, including favorite stars (Youskevitch, Kaye, Kritza, Koesun, Braun, and Serrano) and the Chicago Symphony Orchestra in an improvised pit (ably conducted by Joseph Levine), ballets were so attractively presented (if not to fullest advantage due to stage inadequacies) as to set the Ravinia management planning for another season next year.

The regular symphonic concerts opened on schedule June 29 with William Steinberg, making his ninth Ravinia appearance, conducting the first week's four concerts. A gala crowd attended the opening concert (the only one without a soloist) to hear Wagner, Hindemith, and the Brahms First given the quality of performance expected from Steinberg—vital, clean-cut, and musicianly. An injury to his hand prevented Fleisher's solo appearance under Steinberg, and on short notice, Theodore Lettvin substituted for him, playing the scheduled Brahms Concerto No. 2. This was a *tour de force,* and Lettvin gave a more than competent, remarkably poised performance, with evidence of his understanding and previous mastery of the Concerto, though it was not representative of this artist's best performance.

Recovered from his injury in time for his second scheduled appearance under Steinberg, in the G Major piano concerto of Beethoven, Fleisher displayed a maturity of conception which found and maintained the broad line of that beautiful but episodic score. His playing, technically brilliant when appropriate, was musically spacious, with a broad range of perfectly controlled tonal dynamics.

Another outstanding talent, Michael Rabin, was soloist under Steinberg in Mendelssohn's violin concerto, and gave an extraordinarily beautiful performance. The Brahms D Major, played by Rabin the following week under Izler Solomon's baton, is not yet the young violinist's *métier.* Beautiful tone quality and immaculate facility were displayed, but the performance lacked the depth which will no doubt come with further maturity.

Steinberg's programs included two performances new to Ravinia audiences—Herbert Howell's atmospheric and imaginative Ode for Orchestra, and Toch's "Big Ben" Variation Fantasy on the Westminster Chimes. Toch's colorful Circus Overture—another Ravinia "first"—was given two performances by Solomon. Always an enterprising conductor, Solomon's programming was fresh, with six first Ravinia performances, including a world premiere of Arne Oldberg's setting of St. Francis of Assisi's Prayer and Hymn to Creation, commissioned for these concerts, with Louis Sudler as soloist. Though the work was heard under trying circumstances, against conflicting sounds of a rain storm, we recognized much beauty in the strong, sensitive score, which was given a sincere and musicianly reading. We hope to hear it repeated in a closed concert hall where, because of its spiritual nature, the score could be heard to full advantage. Sudler's beautiful, warm baritone, and his appreciation for the text and its setting, made him an ideal interpreter of the score. The performance altogether was obviously gratifying to Mr. Oldberg, who was present to share the acclaim given by the appreciative audience.

Grant Johannesen made an excellent impression as a serious artist, finely gifted, and fully equipped technically. He gave deft and understanding performances of Ravel's Concerto for Piano, under Solomon's direction, and on the opening program of Alfred Wallenstein's concerts of the third week, played de Falla's "Nights in the Gardens of Spain." Paul Olefsky also appeared under Wallenstein in his award appearance as winner of the Michaels Memorial Music Award. The extremely talented cellist gave a beautifully musical and virtuosic performance of the Saint-Saens A Minor.

Mr. Wallenstein, making his second Ravinia appearance, opened his first concert with a sensitive, yet commanding performance of Vaughan-Williams' charming and beautifully orchestrated Fantasia on a Theme by Tallis, followed by an authoritative and musicianly performance of the Brahms Third. Other symphonies programmed by Wallenstein were Beethoven's First, the Mozart D Major (K. 385), and the Mendelssohn Fourth.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ Lured by Hollywood Bowl's half-million dollar "new look," some 13,000 patrons created one of Los Angeles' greatest traffic jams on July 15 as they attempted to solve the unfamiliar problems created by additional parking lots, opening of the new freeway system which passes the Bowl, and the confusing directions of an undermanned, poorly drilled police crew.

THE CIVIC ORCHESTRA

GEORGE SCHICK, ***CONDUCTOR***

A School for the Development of Symphony Players

Maintained by

THE CHICAGO SYMPHONY ORCHESTRA

36th season of thirty weeks opens in October

SCHOLARSHIPS Available for Talented Students

For information address

George A. Kuyper, ***Manager***

650 Orchestra Hall

Chicago 4, Illinois

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

ANNELIESE LANDAU, Ph.D.
Musicologist-Lecturer-Writer
Season 1953-54
1118 Cardiff Ave., Los Angeles 35, Cal. CRestview 6-1629

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

TOKATYAN
VOCAL STUDIO
677 East Colorado St. Pasadena 1, Cal.
Faculty of the Los Angeles Conservatory

VERA JEAN VARY
SOPRANO
Opera — Concert — Oratorio — Radio
1550 N. Verdugo Rd., No. 29, Glendale 8, Cal. Cl. 4-4071

Southern California Oratorio Society
"DEDICATED TO THE GREAT ORATORIOS"
FREDERICK DAVIS—CONDUCTOR
P. O. Box 338 Norwalk, California

GEORGIA LASTER
SOPRANO
Concert — Oratorio — Television — Radio
Per. Rep.: Wm. E. King, 914 W. Highland, Redlands, Cal.

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1132½ Larrabee St., Hollywood 46, Cal. CR. 5-1642

Raymond **McFEETERS**
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. GRanite 0205

PHYLLIS ALTHOF
Dramatic Soprano
OPERA — CONCERT — TELEVISION
4600 Los Feliz Blvd., Los Angeles 27 Tel.: NO. 1-9246

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-6819

ERWIN **WINDWARD**
TEACHER OF VOICE
Studio 8921 Sunset Blvd., Hollywood 46, Cal.
Tel.: CRestview 4-4175

The BARTHOLOMEWS
LeRoy—Teacher of Singing, Pres. Southern Cal. N.A.T.S.
Alma—Teacher of Piano
522 No. Brand Blvd., Glendale, Cal. Cl. 3-8873

VIRGINIA BYRNE
STUDIO OF VOCAL ART
3028 W. 7th St., Los Angeles 5, Cal. DUnkirk 9-7864

GIOVANNI POMPEO
Conductor - Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
1710 No. Vermont Ave., Hollywood 27, Cal. NOrmandy 1-5711

Some persons spent as much as two hours in making what is normally a 15-minute drive to the Bowl. Conductor Sir Adrian Boult and one critic hiked the mile-plus uphill from Hollywood Blvd.; another reviewer wrote that the only way to get to the Bowl was to be born there; and soprano Eleanor Steber, who shared vocal honors with tenor Jan Peerce, barely made an on-time entry even with police aid.

Undismayed by these reports, and accepting the Bowl and Police Dept. promises that all would be rectified, a capacity crowd of 20,000 jammed the amphitheatre two nights later for a concert of the music of Richard Rodgers, who donated his services as conductor. This sanguine throng found the police promises as good as the golden music, and the alacrity, efficiency, and courtesy with which the crowd was handled betokened the keen awareness that the Bowl's success or failure in its 33rd season depended upon the temper of its automobiling patrons.

The opening night confusion outside the Bowl was mirrored inside due to the panting latecomers, and it would be unfair to assay the talents of Sir Adrian Boult on the basis of this single concert. However, British reserve seemed to superficially characterize his *La Bohème* and *La Traviata* accompaniments for Peerce and Miss Steber, and his reading of Mendelssohn's "Italian" Symphony. Peerce was in superb voice, but he showed his musicianship by refusing to join Miss Steber in her tendency to overdramatize and sometimes shout rather than sing.

The Rodgers concert had a less "punchy" pace than his music is wont to have in the theatre or on the air; he tends to emphasize its lyric, quiet qualities. This is quite a pleasant trait for a pops concert, though the new Robert Russell Bennett arrangement of "Slaughter on Tenth Avenue" was distinctly on the "square" side. The four soloists—Claramae Turner, Annamary Dickey, Robert Weede, and Davis Cunningham—were excellent, as was the Roger Wagner Chorale. The latter should not have been so overamplified, however. (Amplification is used only at the pops concerts at the Bowl.)

The Los Angeles Philharmonic Orchestra benefitted greatly from two aspects of the "new look"—a slight change in the interior of the sound shell, which seems to have eliminated too-frequent echoes, and the substitution of a reflecting pool of water in place of the lawn which was in front of the shell. The orchestral balance and tone, though slightly more thin than previously, is notably more true.

Other major improvements (financed by a $575,000 Los Angeles County grant) include three 35-foot steel-reinforced square concrete lighting towers on each side of the amphitheatre; restyling of, and additions to the box-seat section, which has been realigned for better acoustics; installation of special areas for wheelchairs; complete reconstruction of the under-the-shell area to provide modernized dressing rooms, music library, reinforced shell support, etc.; new electrical conduits and wiring, and water and sewage mains; an extensive program of re-forestation and planting; and, most happily, parking space for some 1,400 more cars, bringing total capacity to 3,000. In return for its grant, the County's lease of the property to the Hollywood Bowl Assn., which had another 66 years to run, was renegotiated on a 25-year basis.

■ The Pacific Coast Festival and Institute—successor to last year's much more modest Montecito Festival with the Paganini String Quartet—also got off on the wrong foot this summer, when the outdoor concert led by Antal Dorati, with Yehudi Menuhin as soloist, was acoustically drawned out by the sound of the surf on the beach adjacent to the Santa Barbara Biltmore Hotel's Coral Casino. Hastily the balance of seven concerts by a 30-piece group from the San Francisco Symphony was transferred to the less atmospheric indoor confines of the Santa Barbara High School.

This venture of Leighton Rollins and Mrs. Horace Gray and their associates has an appealing potential, but they must have the shrewdness to limit themselves to the resources at hand, instigate efficiency in management, and not attempt to build another Berkshire or Aspen festival in just a year or two. Certainly this summer's series did not justify the boast that this was a "third great American festival" to rank with the two previously mentioned. What was good was the constructive aspect of making not only concerts, but a significant series of lectures, and special recitals, master class demonstrations, garden tours, etc., part of an unusually well-rounded and festively conceived project which appealed to those who like to think and watch, as well as listen.

The talks offered under the cosponsorship of Columbia University's Bicentennial Celebration Committee by professors I. I. Rabi (physics),

SCHOENFELD
ALICE—concert-violinist
ELEONORE—concert-cellist
351 N. Oakland Ave., Pasadena, Cal. SY. 3-3052

Edward **NOVIS**
TEACHER OF SINGING
12311 Hartsook St., No. Hollywood, Cal. SUnset 2-7237

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

Irwin Edman (philosophy), Howard Thurman (theology), Richard Powell (law), and critics Olin Downes and Alfred Frankenstein were both prescient and provocative. The hilarities of Anna Russell's musical satirizations contrasted tellingly with the demonstrations of Lotte Lehmann's master classes at the Music Academy of the West, and the inspiring liturgical program offered by the Roger Wagner Chorale at the old Mission in Santa Barbara was an obverse to the social flair of the series.

Unfortunately the core of the festival—the eight chamber orchestra concerts led by Dorati and Walter Hendl—fell down badly when it quickly became apparent that the size, calibre, and discipline of the 30 San Francisco musicians was unfortunately less than the quantitative and qualitative requirements of the scores selected. There were some splendid players among them, but as a group they were disappointing, and neither Hendl nor Dorati had an opportunity to demonstrate their abilities in the truest sense. Haydn and Schubert were the core around which Hendl built; Bach and Mozart were Dorati's staples. The most memorable moments were Menuhin's Bach, the Chopin E Minor Concerto played by the young pianist John Browning, and the new Rhapsody Concerto for Viola and Orchestra by Martinu which Jascha Viessi premiered for the first time in the West. C. SHARPLESS HICKMAN

SAN FRANCISCO

■ Musically, the first half of July has been of exceptional interest in San Francisco, as the usual fare of summer attractions (recitals and operas held in the open, the summer symphony "Pops," and performances by the Budapest String Quartet) has been augmented by the debut of an extremely talented opera group known as "The Opera Ring."

Housed in "The Theatre Arts Colony" (which was formerly a church and possesses splendid acoustical properties) "The Opera Ring" presented as its initial offering performances (in the round) of Menotti's *The Medium* and *The Telephone.*

In a work which depends so vitally upon the creation of atmosphere as does *The Medium,* it was amazing how grippingly the young singing-actors projected the spirit of the piece, with only the most essential props as scenic background, and a pianist instead of the orchestra intended by Menotti.

Produced on so modest a scale, *The Medium* lost none of its melodramatic intensity, and Irma Kay (director and founder of the group) did a wonderful job of sustaining the uncanny mood of this opera which, despite its undeniably lurid flavor, is a powerful work with episodes of great beauty which increase in appeal upon repeated hearings.

Miss Kay had excellent material with which to work. Her performers sang and acted with a naturalness and keen sense of characterization which is all too seldom encountered on the operatic stage. Particularly memorable were the scenes between Monica (sung alternately by Dorotea Masi and Harriette Stewart) and Toby, whose role was mimed with outstanding skill and grace by Russell Sage. "The Opera Ring" will become a permanent part of San Francisco's expanding musical life, fulfilling a long-felt need—the production of worthwhile operas which do not figure in the repertoire of the other three opera companies which regularly perform here.

■ A capacity audience filled every available corner of the vast Civic Auditorium at the opening of the annual summer symphony "Pops" concert, conducted with verve and spirit by Arthur Fiedler, and with Florence Quartararo as soloist. Miss Quartararo had not been heard in her native city for several seasons, and this occasion marked her first appearance in the United States after three years of intensive study and operatic appearances in Europe.

■ Open-air performances have included a spirited and affecting *La Traviata* at Stern Grove, sensitively conducted by Casiglia with Marcella Reale contributing a superbly conceived Violetta; and Claramae Turner in recital at Forest Meadows, San Rafael. Miss Turner was in magnificent voice, and while much that she sang was trivial in nature, all that she did was appealing and projected with extraordinary generosity of tone.

■ The Budapest String Quartet, appearing at the San Francisco Museum of Art, played works by Beethoven and Mozart with their accustomed mastery and beauty of tone. However, a perfunctory note occasionally crept into their work, and their interpretation of Bartok's Quartet No. 6 seemed rather diffuse and lacked the authority one has learned to associate with these musicians.

■ Helen Thigpen absented herself from the cast of *Porgy and Bess* to offer a recital at the San Francisco State College, which was notable both for the quality of the program and the radiant splendor of her soprano voice.

Of outstanding interest on her program was the brief but musically fascinating song cycle of Peggy Glanville-Hicks' "Profiles from China," in which the voice is accompanied by piano and string quartet. Though her voice is of heroic mold, Miss Thigpen revealed her potentialities as a stylist most capably in her group of French art songs, particularly in the strange, desolate "Serre Chaude" of Chausson and the plaintive "La Mort d'Ophelie" of Berlioz. ALAN CAMPBELL

White House Musicales Resumed

The White House Musicales, discontinued during the war years, have been resumed by President Eisenhower. Artists who have appeared this season are: Gladys Swarthout, Frank Guarrera (substituting for Eleanor Steber, who had become ill), Patrice Munsel, Morton Downey, and "The Men of Song" quartet (John Campbell, tenor; Alfred Kunz, tenor; Roger White, baritone; Edmond Karlsrud, bass; and Charles Touchette, accompanist-composer). The Steinway Grand Piano, presented to the White House in 1938, is used at all White House Musicales. Mr. A. M. Greiner, head of the Concert and Artists Department of Steinway & Sons, assists Mrs. Mary Jane McCaffree, Social Secretary to Mrs. Eisenhower, in arranging the Musciales.

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Hollywood 46, Cal. CRestview 5-6240

MARTHA DAUGHN LOCKER
DRAMATIC - LYRIC SOPRANO — CONCERT - TELEVISION - RADIO
Extensive Classical Repertoire — Unusual Song Programs of 15 Countries in Their Native Languages
EXCLUSIVE MGT.: EDNA STEWART, 9533 BRIGHTON WAY, BEVERLY HILLS, CAL. BRADSHAW 2-4920

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. Tel. GLadstone: 8375

AMERICAN SCHOOL OF DANCE
EUGENE LORING, DIRECTOR
COMPLETE DANCE EDUCATION All Techniques and Theories
7021 Hollywood Blvd., Hollywood 28, Cal. Tel.: HOllywood 7-1156

YOUTH AND TRADITION

The Los Angeles Philharmonic Orchestra

"A protege of Toscanini, Wallenstein's initial chore was the virtual rebuilding of the Philharmonic."

By C. SHARPLESS HICKMAN

YOUTH and tradition exert paradoxical influences on the Los Angeles Philharmonic Orchestra, which for almost a third of its 35 seasons has been led by the man who was the youngest player in its opening 1919-20 season, cellist Alfred Wallenstein.

Seventy-five years ago Los Angeles had a population of about 12,000; today the city proper numbers 2,000,000, and the greater Los Angeles metropolitan area more than 4,350,000. In this fantastic mushrooming of population and prestige the remarkable thing is that the city has found time, in its onward rush, to build such permanent and productive musical achievements as its Philharmonic Orchestra and the Hollywood Bowl (with which the Philharmonic has been closely identified).

Long-lived Los Angeles citizens still active today can reach back in their memories to recall the city's earliest attempts at orchestral music. Such pioneering efforts as Adolph Willhartitz' Philharmonic Society and Orchestra (1887), Ralph Klages' Y.M.C.A. Orchestra (1887), Prof. Tomaszewicz' Lute Orchestra (1890), and A. J. Stamm's Philharmonic Orchestra (1893-95) unfortunately proved abortive, and lasted but a season or two or three.

Hardier was the Woman's Symphony Orchestra, organized by violinist Harley E. Hamilton in 1893, and which gave its first concerts in 1895. Hamilton served as its director for two decades, and was then succeeded by Henry Schoenefeld. The Woman's Symphony continued playing intermittently into the thirties, and as recently as the late forties a concerted effort was made to revive the group, but it succeeded for only a few concerts.

In reality, the Philharmonic's only tested long-term predecessor was Hamilton's Los Angeles Symphony Orchestra, organized in 1897. He led it for 16 of its 23 seasons until ill-health forced his resignation, and was succeeded by Adolf Tandler. The death of Tandler earlier this year underscored the closeness of Los Angeles' musical present to its relatively short-term past. Under Tandler the Symphony introduced symphony program pairs to the city, school concerts, Easter sunrise programs, children's concerts, the western premiere of Beethoven's Ninth Symphony, and major works by Bruckner, Ravel, Stravinsky, Scriabin, Sibelius, and Dukas. The orchestra's demise was the result of raids on its personnel by the new Philharmonic Orchestra, a season of competition with the new group, and troubles with the musicians union which resulted in an extensive series of legal actions.

The new Los Angeles Philharmonic Orchestra was the direct result of the whim and financing ($3,000,000 in 15 years) of one man—William Andrews Clark, Jr., eldest son of the Montana copper king and senator. Young Clark, a lawyer, had traveled in Europe as a child, and later studied music there under Marsic. During the winters he spent in Los Angeles he studied violin with Florence Heinze and Edwin H. Clark. After practicing as a lawyer in Montana during the first decade of the century, Clark made his home in Los Angeles much of the time. On his estate he built a remarkable library (and observatory) which housed his great collection of English baroque literature and music—property which was left to the University of Southern California. He organized a quartet, later the Saint-Saens Quintet, and eventually, after the war, determined to form a new orchestra.

Hiring impresario L. E. Behymer to create and manage the new group—whose personnel was recruited from the Los Angeles Symphony and importations from the East and Europe—Clark tried at first to get Alfred Hertz of San Francisco as conductor, and then Emil Oberhoffer of Minneapolis. But both were bound by contracts. The third choice, recommended by both Hertz and Oberhoffer, was Walter Henry Rothwell, conductor of the St. Paul (Minn.) Symphony. Eminently qualified by virtue of his assistantship to Gustav Mahler in Vienna and the steel-tempering experience as musical director of the touring Savage Opera Company, Rothwell proved to have the pearl of organizational discipline within him, and won great respect through his musicianship despite his personal aloofness. For eight seasons—from October 24, 1919, to March 12, 1927—Rothwell headed the Philharmonic through the

years which saw Los Angeles' first post-war inflationary population, financial, and building boom.

The discipline of Rothwell—who replaced some 40 members of the Philharmonic's personnel after the first season—lapsed under the more lethargic leadership of Finland's Georg Schneevoigt during the ninth and tenth seasons, but the virility of guest-conductors Leopold Stokowski of Philadelphia and his assistant, Artur Rodzinski, impressed both Clark and the public. When Schneevoigt's health forced him to retire in the spring of 1929, Rodzinski, at the conductorially precocious age of 33, was hired to succeed him that fall. During his four years at the helm (before succumbing to the financial lures of Cleveland) Rodzinski did more to present contemporary music to Philharmonic subscribers than any other regular Philharmonic conductor until the advent of Wallenstein in 1943. Rodzinski's regime was marked by renewed discipline, virtuosity, vitality, and interpretative individuality.

For his final personal gesture Clark reached out to Paris for German refugee Otto Klemperer, one of the first great artists of that country to flee the harassment of Hitler. Klemperer's first season, with its great Beethoven cycle, was Clark's last. In June of 1934 he died at his summer home in Montana, leaving nothing to his beloved orchestra, and even willing its music library to the Los Angeles Public Library. Clark had set 15 years as the limit of his sponsorship of the group—five years more than he had first undertaken to support it. Embittered by public testimonials in lieu of public financial support, he evidently felt that the orchestra must at last become the responsibility of the citizens if it was to continue.

1934 was the Philharmonic's great transitional year. The musicians themselves undertook to run the 13th Hollywood Bowl season (the orchestra had regularly played there each summer). A group of Angelenos, headed by Harvey S. Mudd, noted mining engineer, formed the Southern California Symphony Association to sponsor the Philharmonic's regular concerts. This is the group which still administers the Philharmonic and shares the responsibility of the Bowl season with the interlocking directorate which forms the Hollywood Bowl Association.

The six-year regime of Klemperer raised the Philharmonic to national stature as an orchestra, and established a strong *mittel-Europa* tradition which his more eclectic successor, Wallenstein, has found difficult at times to confront. As towering musically as physically, Klemperer stressed a richly homogeneous sound in the orchestra and broad-canvassed conceptions of Bach, Beethoven, Brahms, and Mahler, spiced by surprisingly brilliant readings of the Italian and contemporary masters.

When Klemperer was stricken by a brain tumor in the fall of 1939 and was forced to retire temporarily from the podium, the Philharmonic entered upon four deranging seasons of guest conductors, none of whom led the orchestra long enough to discipline it. In 1943 leadership was at last definitely assigned to a 45-year-old conductor who had played with the orchestra as a cellist in its first season. A protege of Toscanini, Wallenstein's initial chore was the virtual rebuilding of the Philharmonic.

During his 11 years on the Philharmonic's podium as its musical director and conductor Wallenstein has faced a personnel turnover problem unparalleled by any major orchestra in the country. For Hollywood's film studios (and its radio and television studios now) pay their contract orchestra players minimum rates which are almost 50 per cent higher than those the Philharmonic can offer for its regular season plus the summer Hollywood Bowl season. In the case of outstanding first-desk men the film studios have tendered contracts reputedly as high as $20,000 for players snatched from the Philharmonic. This competition has, during Wallenstein's term, been increased by draft and war service for many players, a rise in living costs which makes the Hollywood lure less easy to resist, and by Wallenstein's own acerbic demands for perfection.

This past season, his 11th, with ten players added to the orchestra to bring it to 100 players, Wallenstein has unquestionably had his most distinguished year, and it is quite probable that his contract, which has another year to run, will be renewed for at least the 1955-56 season, and possibly two more years. He is particularly adept in conducting modern works and as an accompanist, and has increasingly shown maturity and a broadened interpretative concept of the great baroque and romantic works.

The Philharmonic's regular season is 23½ weeks, plus 8 weeks in the summer at Hollywood Bowl—90 winter and 24 summer concerts. In addition to 18 symphony subscription concert pairs the orchestra plays 13 "Symphonies for Youth" programs on Saturday morning (which are broadcast by the Mutual-Don Lee network); the balance of some 50 concerts is divided between special school performances and from one to as many as six programs played in cities throughout Southern California from Santa Barbara to San Diego.

Operating budget for the just-concluded season, with its expanded orchestra personnel, was set at $600,000. Figures for the preceding (1952-53) season showed operating costs of $540,000 versus operating income of $337,000, which included a $65,000 grant from the Los Angeles County Board of Supervisors for the "Symphonies for Youth" concert-broadcasts and $12,500 from the Board of Education for the school concerts. The $200,000-plus deficit was more than made up by net income from the annual Continuance Fund Campaign carried on by the sponsoring California Symphony Association.

W. A. Clark, Jr., founder.

Walter Henry Rothwell, conductor, 1919-1927.

Artur Rodzinski, conductor, 1929-1933.

Otto Klemperer, conductor, 1933-1939.

LISTENING WITH BOTH EARS

By FRED GRUNFELD

IT'S a real pleasure and a privilege, and also mighty convenient to be a musical sensualist in this day and age. Be he a glutton or a gourmet, the sensualist is that fortunate listener whose insatiable appetite leads him in search of all sorts of unusual and even exotic fare—the gamelan gongs of Bali, perhaps, or the tart sonorities of a mass by Machaut, or the spun-sugar delights of virginal pieces by Giles Farnaby. He is forever sampling, tasting; trusting only to the evidence of his ears, not what the salons say. The main thing he's interested in is the gratification of his aural sensuality. Anything goes, for instinctively he believes in the simple principle that in music's house there are many mansions. An early sound-sensualist, Hoëne Wronsky, decided in the course of some of his mathematical and philosophical speculations that music, after all, was nothing more nor less than "the corporification of the intelligence that is in sounds." We can take it from there. Sacred cows need not be tolerated, for anything that can tickle his fancy can keep a hold on him—and no holds are barred.

Ah, to be a sensualist now that LP is here.

The LP is one of the music-lover's rewards for having to live in the 20th Century. There's never been such a boon for the explorer as this cornucopia of discs, pouring out the fruits of centuries, the rotten along with the good, of course, the green ones and the over-ripe, but in such plenty and variety it staggers the imagination. You name it, they have it—from Gregorian chant to last year's quartet for saxophone, celesta, double-bass, and tympani. The merest neophyte today can be on a friendly footing with more kinds of music than the most erudite professor in Vienna 50 years ago.

When John Christopher Pepusch (whose *Beggar's Opera*, with John Gay, proved to be Handel's undoing in the English opera wars) established concerts for "ancient," forgotten music in 18th-Century London, the earliest items in his programs weren't much over 100 years old. A man so far-ranging as Mozart knew almost nothing about Bach less than 50 years after his death; to both Beethoven and Schubert, some of Handel's music came as a revelation, but only toward the end of their lives.

On my shelf, the Bach "Magnificat" stands next to the "Bachianas Brasileiras" of Villa-Lobos, and "Viderunt Omnes" by Perotinus is nestled comfortably side by side with Hindemith's "Apparebit Repentina Dies."

But the current plethora of Baroque, Renaissance, and Medieval music on LP is the outcome—not the cause—of the revolution in taste that's taking place. The musicologists did the spadework for it, with painstaking thoroughness, in libraries and museums that specialized in keeping treasures under dust. But the revolution didn't get under way until the sensualists appeared in increasing numbers, to open the floodgates of history and break the sound-barrier that had kept this music silent for so long. They revel in the sheer pleasure of it, and, as I've observed, their joy is physical. What matters is that they tap their feet, wiggle their hips, and jive their shoulders a little to a Brandenburg Concerto. The whole vast expanse of the once-stuffy Baroque has become a lively and a living musical experience, even from the *Credo* to the *Grave*, supplying a need that grandfather never seems to have felt. It isn't that they've become fascinated by history. The sensualists are sound-for-sound's-sakers, many of them without the foggiest notion of where a composer might have stood in relation to the court he served, or to the plagues, ideas, and economics of his time.

For these hedonists, Machaut comes back because the sonic flavor is delicious.

You may recall the case of Steinbeck's hero Doc, in *Cannery Row*, who used Gregorian chant records to assist in the suasion of young ladies. And, come to think of it, they serve just as well for that as for their original purpose.

It's this kind of epicurean who expresses the most dissatisfaction with that smooth blending of instrumental color for which the 19th-Century symphonists prided themselves. His preference is apt to be for strong contrasts or piquant combinations, ancient or modern. He and his friends have brought about the boom in brasses, for example, reviving the lofty tower music of the Middle Ages; the Canzonas of Giovanni Gabrieli, with their antiphonal waves of sound designed to meet and cross over the heads of the San Marco congregation in Venice; the brilliant warblings of a double trumpet concerto by Vivaldi; the splendor of Marc-Antoine Charpentier's brass airs for the court of Louis XIV; the hair-raising, four-cornered "Tuba Mirum" of the Berlioz Requiem; and, reaching into the present, the sweet-and-sour barbershop harmonies of a Villa-Lobian "Choros" for trumpets, trombones, and horn.

The thirst for new sound sensations has helped the harpsichord make its comeback, for Falla, Poulenc, movie scores, and boogie-woogie, as well as "The Well-Tempered Clavier." It accounts for the enthusiastic reception of African and Haitian drummers, of Kabuki, Bali, and the sound-track of *The River*. The Baroque organ is having its day again, thanks to the sensualists. So is the chest of viols, the consort of recorders, and the once-buried lute. That quartet for saxophone, celesta, double-bass, and tympani reflects the prevailing hunger of our time, as does the 13-man ensemble of Edgar Varèse's magnificent "Ionization" for crash cymbal; cymbals; deep bass drum; cowbells without clappers; gong; tam-tams high, low, and deep; bonges; side-drums; tambour militaire; high and low sirens; string drum; slapsticks; hollow gourds; high, middle, and low Chinese blocks; claves; triangle; snare-drum; tarole; suspended cymbal; sleigh bells; tubular chimes; castanets; celesta; tambourine; high and low anvils; guire; and a piano played with the forearms.

Combined in subtle contrasts, they make manifest "the intelligence that is in sounds." If you're a musical sensualist, that means pleasure.

THE INTERNATIONAL SCENE

LONDON

■ The Glyndebourne 1954 Festival opened with a new production of *Il Barbière di Siviglia* by Carl Ebert, conducted by Vittorio Gui. It was sung in Italian, and a new soprano, Graziella Sciutti, made a pronounced hit as Rosina. Others in the cast were Oncina (Conte) and Bruscantini (Figaro). This opera was followed three days later by Gluck's *Alceste*, in French, under the same conductor, with Magda Laslo (the Hungarian soprano) as Alceste, and Richard Lewis as Admete. The choreography was by Pauline Grant. The novelty of the Festival was Busoni's one-act opera *Arleccino*. The title-role, a speaking part, was admirably enacted by Kurt Gester. The role of Colombine was excellently sung by the American soprano, Elaine Malbin. The opera, which takes approximately an hour to perform, is a fantasy, or harlequinade, and has many original and strange characteristics. The music is piquantly scored, and the sets by Peter Rice were an enchanting delight. In conjunction with this opera, Strauss' *Ariadne Auf Naxos* was revived with two important changes in the cast of last year. Lucine Amara made her long-awaited London début as Ariadne, and fully confirmed her American reputation. The Zerbinetta was Ilse Hollwegg, a German coloratura who sang this part at Edinburgh in 1950. On the night I attended she substituted for Mattiwilda Dobbs. Sena Jurinac sang the role of the Composer with superb artistry and sensuous beauty. Both operas (in German) were conducted by John Pritchard, who obtained polished and excellently balanced playing from the R.P.O.

Covent Garden staged two cycles of the "Ring," not given here since 1951. This was a new production under the direction of Rudolf Hartmann, with scenery and costumes by Leslie Hurry. The scenes are painted on slides, and magnified by projection. The lighting is veiled, and considerable use is made of a gauze curtain. The scheme is an experiment, for which allowance must be made, but on the whole results are satisfactory and the Covent Garden authorities are to be congratulated on their enterprise. Doubtless some of the less successful features, such as Hunding's Hut, will be improved. The stage is raked as at Bayreuth. The casts included Harshaw and Svanholm, both of whom sang here last fall, when Harshaw made her debut. Her voice, though lacking the weight of some Wagnerian dramatic sopranos, has gained in volume. Others in the cast were Sylvia Fisher, one of the best Sieglindes of our day. Von Ilosvay (Fricka and Waltraute) gave a most moving interpretation of the latter role. Hermann Uhde, from the Munich Opera, was a superb Gunther. The Wotan throughout was Frantz, whose voice is more suited to the Wanderer's music. Otakar Kraus gave a dramatic embodiment of Alberic and really *sang* the music as Wagner intended instead of declaiming it, as is so frequently done. The Rhinemaidens and Norns could hardly be improved on, and the chorus of vassals in *Götterdämmerung* was strikingly effective. The conductor was Fritz Stiedry, who obtained much warm and sensitive playing, though his tempi were occasionally slow and his reading lacking in emotional intensity. A gala performance of *Coq d'Or* was given at Covent Garden on the occasion of the recent State visit of the King and Queen of Sweden, who were joined in the Royal Box by the Queen and Duke of Edinburgh. This was the first State visit to the Opera House by an overseas Royal Sovereign for 40 years.

New production of Wagner's "Ring" at Covent Garden—"an experiment for which allowance must be made." Scene above from Das Rheingold, *with Ferdinand Frantz (foreground) as Wotan.*

■ A concerto for orchestra and bass tuba is a rarity, yet the fertile brain of Vaughan-Williams at the age of 80 has composed one. It was first played at a London Symphony concert conducted by Barbirolli, the soloist being Philip Catelinet. It has occasional humorous touches, a Romance, and a rather jolly closing movement. The soloist acquitted himself with distinction in the cadenzas.

■ The Düsseldorf Symphony Orchestra made its first appearance in England at the Festival Hall. It is an excellent body of players, and particularly noted for the richness of the lower strings. The program included the *Oberon* Overture, Brahms Symphony No. 4, and Strauss' "Ein Heldenleben." Between the orchestral items Livia Rev played Liszt's E-flat Piano Concerto with warmth of feeling and technical assurance.

■ An interesting work for violin, "Concerto d'Orphée" by Henri Sauguet, was broadcast for the first time here by the American violinist Louis Kaufmann. Its technical difficulties are considerable, but Mr. Kaufmann surmounted them with ease and eloquence.

■ The Philharmonia Orchestra gave two concerts of exceptional interest. The first, under the direction of Eu-

Friedberg Management
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS

Carl FRIEDBERG
Available for lecture recitals & master courses

Leonard Hungerford

Gyorgy SANDOR

Ellabelle DAVIS

Mary Davenport

ROLAND HAYES

BUDAPEST String Quartet

NEW YORK TRIO
Jaboda, piano; Weinstock, violin; Durl, cello

American Chamber Orchestra
Robert Scholz, Conductor

Coach-Accompanist

Henri ARCAND
CONCERT ACCOMPANIST
Available for individual and concert tours
440 W. 9th St., Erie, Pa. TE. 6-2412

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5230

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

gene Ormandy, was all-Tchaikovsky—the Serenade for Strings, the Sixth Symphony, and the B-flat Minor Concerto with the superb Hungarian pianist Géza Anda. The second, under Von Karajan, featured Mozart's Sinfonia Concertante in E-flat, Ravel's Rhapsody Espagnole, and Beethoven's Symphony No. 5. A Scottish conductor George Hurst, who lives in the U.S.A., conducted the L.P.O. in an all-Beethoven concert, with Dame Myra Hess as soloist in the 4th-Piano Concerto.

■ The Boyd Neel Orchestra celebrated its 21st Birthday with a Bach-Mozart Concert at the Festival Hall, conducted by their founder Boyd Neel. Living and conducting in Canada at present, Mr. Neel returns to London at intervals. ARTHUR NOTCUTT

NORWAY

■ Bergen, the most beautiful city in Norway, just finished its second festival with a series of orchestral concerts, recitals, choral performances, theatrical events, and exhibitions of folk dances. Thousands of foreigners, including many Americans, used this opportunity to enjoy a combination of the arts and the natural beauty of this country. The festival itself was in honor of Edward Grieg, whose native city is Bergen. Here two philharmonic concerts—one conducted by Eugene Ormandy, the other by Carl Garaguly and the Norwegian Odd Gruener-Hegge, payed homage to Grieg's genius with first-rate performances of the composer's works. Ormandy's interpretation of the lamented young Fartein Valen's orchestral poem "The Quiet Island," was outstanding. Valen's name was represented at Carnegie Hall this year with his other symphonic poem, "The Cemetery Beside the Sea."

Highlights of the festival beyond a doubt were the two recitals given by the matchless Elisabeth Schwarzkopf. Her sovereign command of vocal technique, which excelled in her incomparable rendition of the vengeance aria of Donna Elvira from Mozart's *Don Giovanni*, remains an unforgettable musical experience. Jussi Bjoerling this time proved a disappointment. His program consisting of rather run-of-the-mill operatic arias, was not very appropriate for a festival concert. Since his voice was not at its best, a certain disappointment was inevitable. The intimate concert in Grieg's own home, Troldhaugen, beautifully located on a fjord, where fine artists performed his songs and dances, held a special thrill for visitors.

RAGNVALD BJARNE

Hurok Signs Rome Choir

Sol Hurok, the American impresario, has announced the signing of Rome's Santa Cecilia Choir for a ten-week tour of the United States and Canada, starting Oct. 9, 1955. It will be the first American trip for one of the world's best-known a cappella choirs.

Generalissimo Franco's daughter, the Marquesa de Villaverde, during her recent visit to New York congratulated Mr. Fernando J. Montilla and Mr. Pedro J. Rosaly, Jr., president and promotion director respectively of Montilla Records, for the firm's artistic achievements in the promotion of Spanish music in America.

GERMANY

■ The Berlin season came to an end with some special concerts by the Philharmoniker—a now already traditional series, in which younger and also not so young conducors and soloists new to this city are provided with the chance of making their Berlin bows. With a Mozart and Brahms program Wolfgang Sawallisch, a pupil of Markevitch, confirmed his West-German reputation as an unusally gifted representative of the postwar generation. The same may be said of Volker Wangenheim, though he is not yet able to project his sound musical feeling upon the orchestra. Other conductors included Karl Rucht, Hans Hörner from Ankara, the cellist Enrico Mainardi, and Karl Münchinger (the leader of the Stuttgart Kammerorchester). The soloists were hardly up to Berlin standards, with the possible exception of Oskar Sala, a veritable magician on the trautonium. Harald Genzmer, from the Hindemith school, who himself has composed for this electric instrument, had written the Concerto for Mixtur-Trautonium, which was premiered on this occasion.

At the America House the young American pianist Charles Rosen scored an unusual success. His concentrated reading of Chopin's B minor Sonata was no less applauded than his elegant and beautifully shaped delivery of Schönberg's Suite (Op. 25), which proved in this case an unusual hit with the public.

■ With Werner Egk's *Peer Gent* the Städtische Oper concluded what must surely be called one of its least interesting seasons. Nor did Egk's work justify in any way the amount of money and labor spent on the superfluous revival of this opera, which was stillborn at its 1938 premiere. The performance, however, conducted with zest by Artur Rother, directed by Georg Reinhardt within Josef Fenneker's décors, and magnificently sung by Elisabeth Grümmer and Ernst Krukowski, was so splendid that if

there had been any chance to instill some life into the veins of this score, it would have effected a real transformation. Unfortunately, it didn't.

■ At Frankfurt the Woche für Neue Musik, sponsored by the Hesische Rundfunk, has now made its mark among German music festivals. This year interest was directed towards the concert premiere of two specially commissioned operas, equally suited for broadcast and stage: Marcel Mihalovici's *Le Retour* (after Maupassant), and Hermann Reutter's *The Bridge of San Luis Rey.* Other composers represented at this festival were Malipiero; Karl Amadeus Hartmann; Honeggers' pupil, Karl Husa; Charles Chayne, winner of the 1951 Rome Prize; Hector Campos-Parsi of the Messiaen school; Bernd Alois Zimmermann; Willy Burkhard; Luigi Nono; and Anton von Webern. One of the highlights was the fascinating Ensemble Vocale Marcel Couraud from Paris singing a capella choruses by Carl Orff, Goffredo Petrassi, and Jean Louis Martinet.

HORST KOEGLER

NEW ZEALAND

■ Auckland's second Festival of the Arts has shown a clear lead to the rest of New Zealand and Australia. It is now five years since the Auckland Festival started in a quiet way as Music Week, sponsored by the Auckland Music Council. This year it has grown to a three-week festival, comparable to the British festival at Bath. Among the 60 items programmed from May 26 to June 14, were orchestral concerts, oratorio, ballet, chamber music, solo recitals, art exhibitions, poetry readings, lectures, discussions, and films. And it was no scratch program, for the Festival Society, under its energetic chairman, lawyer Julius Hogben, had cast its net wide.

Among the visitors were Leon Goossens (oboist), Jan Smeterlin (pianist), Rowena Jackson (prima ballerina, Covent Garden ballet), Bryan Ashbridge (male lead, Covent Garden Ballet), Andrew Gold (tenor), Pamela Woolmore (soprano), and Jessie Hall (pianist).

Musical mainstay of the Festival was Elgar's oratorio "The Dream of Gerontius," sung by Andrew Gold (tenor), Mary Pratt (contralto), Kenneth Macauley (bass-baritone), and the 150-voice Christchurch Harmonic Society Choir, with the National Orchestra of the New Zealand Broadcasting Service, under Warwick Braithwaite. This was probably the finest performance of the oratorio ever heard in New Zealand, well up to the best overseas standards. It was followed by a memorable choral concert the next day before the choir flew back to the southern city, 700 miles away.

There were several concerts by the orchestra, one program including the Rachmaninoff Concerto No. 2, played by Jan Smeterlin. Mr. Smeterlin himself gave two recitals in which his deft handling of Chopin Mazurkas and loving introspection in two Nocturnes stayed most clearly in the mind.

The ballet, though enormously popular, was not as good as had been hoped for. The solo dancing of the stars and their *pas de deux* were superlative, but insufficient preparation of the local corps de ballet and orchestra cast a shadow over many of the programs. It was, however, an encouraging start.

A good deal more important than the financial success of the Festival (it cleared $4,500) was the way the city vindicated the courage of the Festival Society, which, virtually without resources, was courageous enough to engage overseas artists with only limited help from the Broadcasting Service, principal entrepreneur in this country.

Part of the Festival's great success was due to the fact that the Auckland Festival is rapidly becoming the New Zealand Festival. This year some hundreds of music-lovers travelled to Auckland from all over the country for all or part of the Festival.

Now the Festival Society is laying plans for next year, when it hopes to provide an even better-balanced series of programs than this year's.

DESMOND MAHONEY

FRANCE

■ The festival at Strasbourg was crowned by two concerts, both sensational successes. To the enthusiastic acclaim of his countrymen, Charles Munch mounted the stage with the Orchestre National de la Radio to present the first performance of a Symphony by J. M. Damase, a composer known chiefly for his ballet scores. The music is fresh and warm, written with craftsmanship, and is interesting in its melodic structure and orchestration. The performance was a veritable triumph, as were the appearances of Nicole Henriot, who is always greeted with the most flattering praise, and the young violinist, Annie Jodry. Miss Jodry was the discovery of the festival. Her powerful, pure tone, and astonishing technique were particularly notable in the Khatchaturian Violin Concerto. Munch's interpretations of Schubert, Berlioz, and Brahms confirmed what has been common knowledge here for a long time—that he is at the same time a great conductor and an "enchanteur" who wins the admiration of his musicians. Finally, in the sumptuous court of the Palais de Rohan, the Loewenguth Quartet gave one of those programs in which they excel. With their usual perfect balance and minute care for detail they played works by Roussel, Ravel, and Prokofieff. In the magnificent cathedral hung with tapestries designed by Rubens, the Coronation Mass by Mozart, sung by the choir of St. Guillaume and the mezzo G. Moizant under the baton of the Abbe Hoch, was enthusiastically received by a capacity crowd.

We met Munch again in Paris at the head of the Orchestre National, giving the world premiere of Jolivet's Symphony. This work ranks high, not only among the works of this com-

Msgr. F. Maillet, Director

the world renowned boys' choir

THE LITTLE SINGERS OF PARIS "Les Petits Chanteurs a la Croix de Bois"

now booking • 1420 Ave. of the Americas, New York 19, New York

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

RUDOLPH GANZ
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

SALVATORE BACCALONI
LEADING BASSO BUFFO — METROPOLITAN OPERA ASSOCIATION
Mgt., J. J. Vincent Attractions, Inc., 119 W. 57 St., N. Y. C. 19 Per. Rep., Arnold Pisani

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, CONDUCTOR
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

ODNOPOSOFF VIOLINIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

ALDO PARISOT 'CELLIST

EUGENE LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

Ann AYARS
SOPRANO
Columbia Artists Management Inc.
113 West 57th Street, New York 19, N. Y.
Personal Direction: Kurt Weinhold

poser, but among any written during recent years. Each movement is based on two contrasting themes. The culmination of the composition is the Adagio, where the composer effects a synthesis of a theme based on the letters B-A-C-H and another theme of a more popular character. The discipline of the writing and the originality of the orchestral language make this symphony an exemplary work.

Munch conducted the second of his concerts in Paris at the Opera, where the splendid orchestra of our first lyric stage, fascinated by his presence, played an excellent program of works by Beethoven, Debussy, and Roussel.

■ Also at the Opera we attended with curiosity the new *Jeanne au Bûcher* (Joan at the Stake), with Ingrid Bergman in the title role, and staged by Rossellini. In our opinion, her conception is often wrong, and she destroys entirely the effect of Claudel's poem, to say nothing of Honegger's music, with her agitated and scattered interpretation. Still, Miss Bergman is admirable in movement and displays appropriate *noblesse*, her foreign accent giving a strange forcefulness to the poem.

At the Opera the same evening, *Giselle* was presented with new settings and costumes designed by the famous artist Carzou. Carzou, with *Indes Galantes* and the ballet *Le Loup* to his credit, is a bit too consistent in applying the same formula, however, though there are some beautiful details—the castles on the Rhine and the water-piece of the second act, for example. Lifar gave a deeper meaning to his *mise on scène*. The leading roles were shared by Vyroubova and Chauvire.

■ The two appearances of Robert Casadesus were great successes. At his recital, as in his appearance as soloist with the Concerts Colonne, conducted by Dervaux, he showed once again that nobody can interpret more tellingly the works of Mozart, Beethoven, or Schumann, nor convey more aptly the scintillating rhythms and colors of Debussy.

■ The Orchestra of the Sueddeutsche Rundfunk from Stuttgart gave two interesting concerts under the direction of Hans Muller-Kray, with the pianist Gunther Louegk as soloist.

■ Before bidding farewell to my readers till the coming season, I want to mention the important work of our two chamber music societies, the Société National and the Triptyque. The latter, under the active leadership of P. d'Arquennes, devoted a concert to the group Jeune France (Baudrier, Jolivet, Lesur, Messiaen), and another one to three Italians (Carmirelli, Sabreti, and Bonucci). Both were received with great appreciation.

■ The Grand Prix de Rome in music for 1954 was awarded to Roger Boutry for his cantata "On ne badine pas avec l'amour" (One does not play with love), which was inspired by de Musset. SUZANNE DEMARQUEZ

(The works of Suzanne Demarquez, composer, were presented on the radio in concerts by the Amis de la Musique de Chambre, the Société National, and the Triptyque. Her "Rapsodie Lyrique" for violin and orchestra will receive its first performance at the Bayerische Rundfunk, Munich, with Rudolf Andrade conducting and Janine Andrade as soloist.—ED.)

Little Singers of Paris Observe D-Day Anniversary

The 10th anniversary of the D-Day landings on the Normandy coastline of France was observed in a special commemorative concert June 6 by the Little Singers of Paris, on the very spot where thousands of American, British, and French troops first began their mission to liberate Europe.

A distinguished gathering of D-Day veterans, French and American Army officials, and government dignitaries attended the concert, which was conducted by Msgr. Fernand Maillet, director of the Little Singers.

One week later, on June 13, the Little Singers participated in the annual Night of Stars (Kermesse aux Etoiles), which was held in the Tuileries Gardens in Paris for the benefit of disabled veterans of the French Army's 2nd Armored Division. The Little Singers first met the men of the 2nd Division on August 19, 1944, when they greeted them at the gates of Paris by singing "La Marseillaise" as the French troops under General Leclerc helped to liberate their country's capital.

FLORENCE

■ A magic name acting like a stimulating shot into arteries of this year's somewhat anemic "Maggio Musicale," protracted deep into June, helped the Festival to a happy end. This name which stimulated apathetic performers and a bored public into frenzied enthusiasm, is Dimitri Mitropoulos. For several years this conductor has maintained a firm hold on Italian audiences; nowhere has his influence grown stronger than in Florence, a city where he loves to work and rest. The last item scheduled on the not overly bounteous 1954 program was Puccini's *The Girl of the Golden West*, a work which had attracted Mitropoulos since his early youth, and which under his baton enjoyed a fabulous success with four sold-out houses. Listeners had gathered not only from the city itself, at this time crowded with foreign visitors, but also from communities around Florence, from the whole of Tuscany, from as far as Rome and Milan, to greet the Greek musician who knows so well how to interpret their own Italian masters.

Such an inspired, intense rendition, of Puccini's late opera, often decried as a slightly cheap and sentimental reiteration of earlier masterpieces, made it appear the opera of all time. A first-rate cast supported Mitropulos. Eleanor Steber, American soprano, was admirable in the title role —a true blonde "girl of the West," impersonating with charm and sincere human feeling the helpful angel of the forlorn miners as well as the love-stricken woman compelled, by her passion for the man more lost than all, to leave forever her friends

Eleanor Steber, American soprano, as she appeared in the title role of Puccini's Girl of the Golden West *during the Florentine "Maggio Musicale."*

in the wilderness. The bandit Johnston was sung by Mario del Monaco, probably the most remarkable tenor voice on today's Italian stages. His metallic intonation and sober acting is wholly devoid of that sugary pathos and mannerism of which so many male stars are guilty. The powerful baritone of Gian Giacomo Guelfi in the sinister role of the wicked sheriff Rance completed a trio of singers hardly to be surpassed at the present time. It is even doubtful that the famous premiere at the "Met," 1910, with its Toscanini-led world-renowned cast, presented a more authentic and convincing production of Puccini's work. For added interest the famous writer Curzio Malaparte, widely known for the crude realism of his wartime reports, had been entrusted with the stage direction.

Previously two Russian operas were presented, both of them practically unknown on Western stages. Tchaikovsky's late opera, *Mazeppa,* never enjoyed success beyond the frontiers of his own country. The Florentine revival introduced an overlong and bulky work in which the composer tried to force his innate lyric language into strong dramatic accents. Without much conviction, the opera depicts the ferocious story of Pushkin's *Poltawa,* dealing with the rise and fall of the bloodthirsty "hetman" Mazeppa, a kind of Russian national hero whose complex and tragic fate has more than once attracted composers to interpret it musically. The libretto deals too much with murder, torture, war, executions, betrayal, madness, and other horrors not congenial to Tchaikovsky's genius. Some of the mass scenes, the genuine Russian choruses, and an exceptionally effective ballet, however, are still able to impress. The male roles are sketched with skill and power, and the orchestra part excels in the delightfully lush colors of the composer's symphonic style. Nonetheless, the constructive and tonal monotony of four gigantic acts left the public dissatisfied. Boris Christoff sang the baritone role; others in the cast were Ettore Bastianini and Magda Olivero. Jonel Perlea conducted expertly, and the stage direction of the former dancer Mme. Tatjana Pavlova gave an authentic Russian touch to the intricate action.

The other opera of the same national origin, Dargoniysky's *The Stone Guest,* proved a downwright revelation to an audience strongly interspersed with musicologists, who until this day had had only very hazy notions of what this obscure precursor of the Russian composer-school had stood for. Born in the same year as Wagner, working well before Moussorgsky, generally considered the father of the Russian "Five" and everything that came after them in his country, Dargoniysky has developed a leitmotiv technique and a recitative style quite his own, and his harmonies sound, even in our era of dissonances, strikingly bold and modern. His libretto, again based on a Pushkin novel, follows the original in every word with singular comprehension. As to dramatic tension, his treatment of the Don Giovanni legend is hardly inferior to Mozart's masterpiece. The attention of today's whole musical world should be directed to a rediscovery of this exciting addition to our rather stagnant and outworn opera repertory. *The Stone Guest,* presented in the Florentine Chamber Opera House, was cast exclusively from young, ambitious, Italian singers, extremely well coached and lovingly inspired by the conductor Emidio Tieri. Once more Tatjana Pavlova produced an authentic staging, which was well supported by particularly beautiful scenery and costumes by the Florentine painter Orlando Di Cellalto.

The "Maggio Musicale" closed with two concerts conducted by Mitropoulos in the open-air frame of the Santa Croce Cloisters.

GISELLA SELDEN-GOTH

BUENOS AIRES

■ The Colon Opera Season opened with Bellini's *Norma,* which featured a new protagonist, the American Soprano Dorothy Dow, who has been singing recently at La Scala, Milan. The newcomer had occasional effective moments in a role that has had eminent predecessors, but on the whole suffered from lack of vocal power and dignity of portrayal, and from a faulty "coloratura." The Adalgisa of Ebe Stignani was a model in authenticity of style and phrasing. Marcos Cubas was a clear-voiced Pollione, and Juan Zanin the Oroveso. Ferrucio Calusio conducted, and Carlo Piccinato was the expert regisseur.

■ The revival of Gluck's *Alcestis* did not efface memories of memorable performances of this work, in spite of Maestro Panizza's reverent reading. Delia Rigal, the statuesque protagonist, was in radiant voice, and Raoul Jobin (Admeto) and Jacques Jansen (High Priest) completed a commendable cast.

■ Recitals by Marian Anderson, Ruzena Horakova (contraltos); Rudolf Firkusny, Detlef Krauss, Eugene List, Margarita Fernandez (pianists); and Caroll Glenn (violinist), gave variety to the musical panorama.

The local premiere of *Amelia Goes to the Ball* by Gian-Carlo Menotti, who has become a favorite here, featured the bright interpretation of Elena Arizmendi as Amelia, who sang and acted with mischievous grace and charm. Renato Cesari, Nino Falzetti, and Carlos Feller were both good singers and comedians. The program opened with a revival of *Cavalleria Rusticana,* starring Ebe Stignani as a warm, vibrant Santuzza.

JORGE M. WHITE

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Arranges concerts for Young Talented Singers and Instrumentalists. **ERNST FISCHER, Dir.**
Private Vocal Studio for Beginners and Management:
18 Chester Court, Brooklyn UL. 6-2361

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

LILLY
WINDSOR
Lyric Soprano
"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D.C.*

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer

Baden Baden (Germany) Will Host Next ISCM Festival

At the general meeting held in Rome by the International Society of Contemporary Music (ISCM) a new board was elected. The President is Goffredo Petrassi (Italy). The next International Festival of the International Society for Contemporary Music will be held at Baden Baden in June, 1955 under the sponsorship of the Suedwestfunk. During the first days of January, 1955 the Jury will meet in Baden Baden to select the works to be performed. Its members are Heinrich Strobel, Olivier Messiaen, Niels Viggo Bentzon, Matyas Seider, and Rolf Liebermann.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

Dr. Wilhelm Furtwaengler
conducting the
Berlin Philharmonic Orchestra – March 1955
Personal Direction: André Mertens

Concertgebouw Orchestra of Amsterdam
Van Beinum conductors **Kubelik**
Personal Direction: Judson, O'Neill & Judd

RETURN OF THE ONE AND ONLY
Ballet Russe de Monte Carlo
Personal Direction: Coppicus, Schang & Brown Sergei Denham, director

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

De Paur's Infantry Chorus
Eighth Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

RETURN AFTER LAST YEAR'S COAST-TO-COAST TOUR OF 70 CITIES
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

DECEASED

ADOLPH HELLER, well-known conductor, July 1. A familiar and beloved figure in Los Angeles music circles since 1942, Heller greatly influenced the lives and careers of most of the notable young singers to be developed there in the past dozen years. Music director of the Opera Reading Club of Hollywood for the past decade, and of the Educational Opera Assn. since its inception, he was also conductor of the Los Angeles City College Opera Workshop for the past six years, assistant conductor to Stokowski, Ormandy, and others at Hollywood Bowl, co-producer and conductor of the West Coast premiere of Britten's *The Rape of Lucretia*, and assistant conductor of the Los Angeles Music Festival. At the time of his death he was associated with the Music Academy of the West in Santa Barbara and the Greek Theatre Assn. This fall he was to have assumed the post of assistant to Kurt Herbert Adler, head of the San Francisco Opera Company. His memory was honored on July 25 by a concert given by many of the young singers he had directed, with proceeds going to a Heller Memorial Fund to aid promising Los Angeles vocalists.

RICCARDO MANNING, tenor, suddenly in Vienna while preparing to appear with the Vienna Opera as the Duke in *Rigoletto*. A graduate of the Juilliard School of Music, for two seasons a member of the Metropolitan Opera, the London-born singer was heard the past two seasons as the Prince in the New York City Opera's presentation of *La Cenerentola* at City Center.

CARL FORMES, opera and concert baritone, July 10 in Salem, N. Y. He appeared with the Chicago Opera Company, directed by Dr. Frederick Stock, with the La Scala Opera, and on tour with Australian Opera companies. He also sang leading roles in operetta and Broadway productions. He was a life member of Actors Equity.

JOHN PHILIP BLAKE, founder of the Art Publication Society, Progressive Series, and of the school that is now the St. Louis Institute of Music, June 6, aged 87. Mr. Blake was largely responsible for bringing Leopold Godowsky to this country as Editor-in-Chief of Progressive Series, which position he retained until his death.

H. MAURICE JACQUET, teacher-coach-composer-conductor, and author of the book *The Road to Successful Singing*, early in July. For many years an associate of leading musicians, coach-accompanist for Grace Moore and others of star caliber, M. Jacquet established a pre-eminent position as advisor in matters orchestral, instrumental, and vocal.

HERE and THERE

■ Down at the National Arts Gallery, a new group called **The Wagnerian Singers** made a bow in a June 11 concert of scenes from "Lohengrin" and "Tannhäuser." **Thomas Mayer,** musical director, prepared and conducted the performance, listing for the abridged works of Der Meister: **Charlotte Daniels,** soprano; **Helen Rovell,** mezzo-soprano; **Sinfon Dorfer,** tenor; and **Jerome Sacks,** baritone. The scores were sung in English. Net results were financial gain for the Charity Fund of the Foundation, and satisfactory re-engagements for the artists. Several operas are planned for the coming season with the same excellent cast as a nucleus.

Peter and Fritz, sons of the late Gustav Diessl, well-known movie actor, and the famous soprano Maria Cebotari, were recently adopted by the renowned English pianist, Clifford Curzon, and his wife, Lucille.

■ Out-of-the-ordinary-run recitals are in the news. An informal but efficient group who might be called "Admirers of **Barbara Troxell**" arranged an invitation concert (all tickets paid for) to underwrite the charming soprano's return to Europe where opera contracts are waiting her—the result of a recent continental tour with the Mozart Trio. Once started, the project gathered amazing impetus. The main auditorium of Town Hall became available partly through the kindly interest of the recitalist's friend, Dorothy Dickhaut; partly because of a conflicting Club Hall musical seance. Anyhow, everybody concerned contributed hours of loving labor, including the designer who supplied the concert gown. On a June night, a pleased audience heard Barbara sing enchantingly, with dynamic **Tibor Kozma** at the piano (the kind of accompanist one dreams of but seldom finds). The program was movingly artistic, and Miss Troxell received a wonderful send-off for her Donna Annas, Evas, and Countessas. Undoubtedly she will do us proud.

■ One of the best stories about the beloved, late **Elisabeth Schumann,** tells how Madame and her pupil Troxell appeared on the quiz program "Much Ado About Music," with the third participant an eager beaver from the audience. The two sopranos missed each and every question, Mme. Schumann not even recognizing "The Soldiers' Chorus" of Faustian renown. At the close, said Barbara, "Oh Madame wasn't it awful. We didn't know a thing. And that other woman answered every question." "Yes, my dear," said Schumann placidly, "but *she* can't sing."

■ There has been a tale going the rounds that the reason for the Met's loss of **Maria Callas** was on account of insurmountable refusal by one of the Met's glamor sopranos to relinquish certain choice roles. Now we hear another version, which alleges (we hope we are safe) that the top fee, under current economic stringencies at our gilded home of the lyric drama, being $1,000, "La Superba" agreed to sing but specified a per-opera take of $1,001. This denied, the illustrious American, who so far is known at home only through news reports and records, signed to sing "By the shining big sea water" — that is, Chicago on Lake Michigan.

■ Back on the home front is **Claudio Arrau** after a three-month European tour, which ranged from Edinburgh to Zagreb, listing 53 engagements in less than 100 days. High peaks of the stint were a return to play in his childhood home in Germany, the tremendous box-office business and acclaim everywhere, and especially in London and the cities of Yugoslavia. The celebrated pianist is reported to have arrived "flushed with his triumphs," feeling completely happy and untired. Lisbon, Florence, and many centers of musical culture hailed his artistry and achievement.

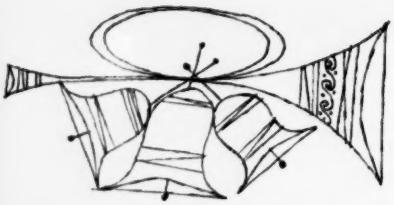
■ A unique cultural and culinary combination was the dinner-musicale of

Lucille Udovick, young American soprano who sang the title role in Spontini's Agnes von Hohenstaufen *at the opening performance of the 1954 Florence Festival, has also been heard recently in joint recitals with Beniamino Gigli in Rome and other cities. Miss Udovick received her entire vocal and general repertorial training in the Leon Carson Studio in New York City.*

The China Society of America, held in the Kung Ho Restaurant, New York City. **Ellie Mao,** the delightful soprano who made her Town Hall concert debut this season, doubled as hostess and soloist. Featured on the program was exotic harmonica virtuoso **Cham-ber Huang,** playing florid and classic airs with consummate skill—the violin timbre in the Bach numbers being particularly effective. Miss Mao used her clear, warm voice fluently in opera excerpts and Chinese folksongs; and a surprise guest artist, basso **Yi-Kwei Sze** enthralled his audience with sonorous singing of Handel and Moussorgsky arias. This was (I'm told) a real Chinese evening with an imported cook, *no* chow mein, and a 12-course menu. Diets were discarded without visible struggle.

■ An announcement from the well-known violinist, **Julian Olevsky,** and his wife, states that on June 15 a son and heir, Ronald S. Olevsky, "made an effective entrance upon the stage of life!" Congratulations to the new trio.

■ **Yma Sumac** was a caged bird, temporarily, when some unkind person (professionally jealous, said the singer's admiring husband) accused her of subversive tendencies, and the authorities held her for investigation on her return from foreign parts. Well, now, we never knew it was subversive to tear singing techniques to tatters. The South American artiste with the elastic, legerdemainiac vocal apparatus recently surprised her Italian audiences into a state of shock with her unique programs—but nobody said it was illegal. Last season in Carnegie Hall Miss Sumac was brilliantly exciting, we thought, and so we hope that with undrooping plumage, the "bird woman" will be back on stage adding a fresh, if exotic, note to the routine concert schedules. M. C.



BUGLES AND BELLS

By H. W. HEINSHEIMER

BADEN-BADEN, GERMANY

BY a strange and not too happy coincidence I received a copy of Don Gillis' open letter—addressed to Dear U.S.A., and pleading with the nation not to let the NBC orchestra die—just as I returned to my hotel, in this little German town, from a concert (Samuel Barber, Hindemith, Petrassi) given by the 94-member Symphony orchestra of the Suedwestfunk, one of Germany's radio networks.

The Suedwestfunk orchestra is one of seven radio symphony orchestras operating in Germany on a year-round basis. During the preceding weeks I heard other European radio orchestras: the BBC, and orchestras in Rome (George Szell conducted on the day I passed through the city), Hilversum, Brussels, Copenhagen, and Vienna. There are some 30 radio symphony orchestras in western Europe at present. Against such a background, Don Gillis' plea was particularly disturbing, bringing to mind, as it did, the demise of the Columbia orchestra with its familiar "Invitation to Music," the WOR Sinfonietta, the ABC orchestra, and others which followed them to oblivion in rapid succession. Now the very last of America's radio orchestras has been silenced "like a Stradivarius dashed against a hydrant," as Don Gillis so alarmingly described the event.

The next morning I went back to the office of the Suedwestfunk to get a few facts on the operation of a radio system that doesn't know the word "commercial."

After World War II the radio system of the new German republic was reorganized on a decentralized plan, giving the various states considerable regional autonomy. Seven central stations are now in operation in Berlin, Hamburg, Munich, Stuttgart, Frankfurt, Koeln, and Baden-Baden, with many local stations attached to each of them. These central stations are chartered as public corporations. They are not, as is generally believed, either state supported, or state owned, or state operated. Their charter gives them a great amount of artistic and political independence, and imposes no controls on them beyond general rules of policy and conduct similar to those imposed on American broadcasters by the FCC.

The money comes from the fees which each listener is obligated to pay for each set in his household. The postman collects the fee, which amounts to approximately 50 cents for each radio set per month—six dollars per year—and the post office gets a handsome commission as collecting agent. For TV, which is just beginning to make itself felt, the fee will be one dollar per set per month. TV at present emanates mainly from the new TV station in Hamburg. The Hamburg radio, the Nordwestdeutsche Rundfunk, is by far the largest (and richest) German network, and has been the first one to experiment with TV. However, a decentralized program, with TV originating from all seven central stations, should be well under way by the end of the year.

There are today some 12 million radio sets licensed throughout Germany, which means an annual revenue of 72 million dollars. Musically speaking, such a set-up, with its complete independence from sponsors and ratings, presents, of course, an ideal situation. The Suedwestfunk here in Baden-Baden, which caters to a population of six million people with over one million licensed radio sets in its territory, maintains not only the 94-member symphony orchestra (all of whose members are employed full time and play some 25 concerts a year at a cost of $300,000), but also has an orchestra of 45 musicians for light programs (operating from an affiliated station in Kaiserslautern), a smaller unit (also playing light music) attached to the station in Freiburg, and a dance band of 17—altogether 176 musicians among its 639 employees. Of all the programs going over the network, 55 per cent are devoted to music: 13 per cent to serious, 42 per cent to light music.

The 25 concerts of symphonic music played by the station's own orchestra are not all the serious music the listeners get for their six dollars. Musical interchange between European radio stations has reached a high point of activity. Tapes are being exchanged on a very large scale. Here in Baden-Baden, for instance, not less than 82 German and 18 foreign works of serious and mostly contemporary character were played from tapes during the year 1953; in addition, there were six complete concerts which had originated in various radio stations and concert halls of Europe.

As for the contemporary composers of Europe, radio is rapidly becoming their main source of support. A case like the recent lavish production of Schönberg's *Moses and Aron* by Radio Hamburg is no isolated event. The Suedwestfunk during the last few years has commissioned works from almost every German composer and from quite a few foreign composers. Boris Blacher, Werner Egk, Wolfgang Fortner, Karl Amadeus Hartmann, Hans Werner Henze, and Rolf Liebermann are just a few of the many recipients of very substantial grants. In addition, the station presents every year a three-day festival of modern music in Donaueschingen. Its symphony orchestra sets aside two-months rehearsal time for the event. On this year's program are works by German, Swiss, French, British, and Italian composers, all commissioned by Suedwestfunk. America will be represented by John Cage and his prepared piano.

"Here's to one of the bravest persons I know!"

FACING THE MUSIC

By **ROSYRIE SCHULMAN**

WHEN the final tortured encore is fading away and house lights flood the auditorium, what do you say to the lady on your left, the rejoicing mother of the over-zealous soprano who has just laid the biggest egg ever heard in Town Hall? The lady is waiting for you to speak. You breathe deeply, thinking of her kindness, the Thanksgiving table she sets, the poetry of her pot roast, and somehow you manage to grasp her hand, squeeze it hard, and declare with emotion, "Honestly, I've never heard anything like it! It was so . . . so . . ." Here you gesture helplessly, words have failed you. The lady still likes you; dinner invitations will still be forthcoming; you did admit the performance was so . . . so. . . . Truth has been served, however dubiously.

The two of you parade proudly to the star's dressing room, only to have the moment repeat itself. You've embraced the soprano, Oh-ed and Ah-ed over her gown, and now she, a little frightened, is waiting for your candid opinion. You think of her long hours of study, the voice coaches, the accompanists, the throat doctors, the French tutors, the endless Italian records, and if you have one ounce of character, you look her straight in the eye and predict, "This night will go down in history!" But you don't tell her why.

Friendship is one of the joys of mankind, but its trials and tribulations are often monumental. Among artistic people the dangers are staggering. I remember staring at a canvas covered with globs of maroon paint highlighted by a flash of silver. "What's it called—Enigma?" I asked. After a pained silence the artist explained carefully it was his idea of a symphony in repose. That was my first bite of humble pie, and it tasted terrible. I wondered unhappily why I hadn't simply stared. At that minute I began to learn that man's best friend (with apologies to dog lovers everywhere) is a civil tongue.

It takes practice and a certain glib attitude to cope with the exigencies facing a concert-goer. Perhaps I should list a few stock phrases that apply to most trying recitalists.

For the singer who misses every high note	You remind me of my third cousin; she (he) went to the So-and-so Conservatory for six months, you know.
For the singer who is obviously tone deaf	My dear, twice you gave me the cold shivers.
For the dancer with weak ankles	I didn't realize hands could be so expressive.
For pianists who are all thumbs	Your Bach will haunt me for days.
For instrumentalists who never break through the profound barrier	I loved your facial expressions. (If a her) Who does your hair?
For the serious artist who specializes in the impossible	There's so much I could say, but I'm overcome.
For the performer on the one-composer kick	The more I hear Chopin (or whoever), the more I wish I'd been a composer.
For the individualist who disregards tempi	Your personality came through beautifully.

Good manners are like icing on a cake—pretty, pleasing, a flattering final touch. Occasionally modern composers conspire to help you forget yours. When an opus makes you break out in hives, it's difficult to be generous. But let's suppose the composer is an acquaintance, and you approach the beaming genius, hives *et al.* Then what? John Huston measures people by a yardstick of courage and has often said to Tom, Dick, or Truman Capote, "You are one of the bravest persons I know." You might like to quote Mr. Huston, or would you prefer, "There's a word for you, Richard. I wish I could think of it, I wish I could!" (Of course this requires a facetious nature.) If you are the serious type of introvert a better comment would be, "I feel sure it has a message." Then you leave immediately, mumbling to yourself.

When the dreary, masochistic pianist has taken his last bow and you've trudged dutifully backstage, a display of spirit is absolutely called for. Clap his shoulder and cry, "Boy, if I was half as good!" The fact that you don't play the piano won't penetrate until much later. Should you meet afterwards, and should he refer to the incident, show him the pictures of your bowling team, or give a detailed account of your sinus condition.

Sportsmanship and fellowship imply, I contend, a plaintive sufferers-all alliance. We're in this together, one singer thinks while his compatriot is giving *Pagliacci* a bad name; why, he asks himself, can't I have his luck? My low notes are every bit as empty!

That's a sound basis for survival. In the arts, if we are to stand comparison, there's sweet gratification in finding an equal. And while everybody struggles for a self-expression worth expressing, the recitals go bravely on. Attend them we must; applaud them we will. It's what to say when we face the dedicated devotee that gives us a turn. Where praise would be madness, a little madness may be the answer.

CONTESTS and AWARDS

Blanche Thebom Scholarship

A deadline of Sept. 30, 1954, has been set by the Blanche Thebom Scholarship Foundation for the receipt of applications for its annual award of $750 to an aspiring singer. The scholarship is open to singers between the ages of 25 and 30 who plan a professional career in music. Inquiries should be addressed to the Foundation, Suite 300, 711 Fifth Ave., New York 22, N. Y.

The Foundation was established five years ago by Miss Thebom, Metropolitan Opera mezzo-soprano. A unique feature of the scholarship is a pledge made by the winners stating that when their annual earnings exceed $10,000, they will return to the foundation an amount equivalent to their scholarships, thereby increasing the number of yearly subventions.

Benjamin "Restful" Music Contest

Closing date for submitting compositions for the third annual Benjamin award for "restful and reposeful" music is Dec. 31, 1954. The winner will receive $1,000 and will also be assured of at least one performance by the North Carolina Symphony during its 1955 season. Inquiries should be made at the N. C. Symphony Society, Box 1211, Chapel Hill, N. C.

Ohio Composition Contest

The Youngstown Symphony Society announces a competition for Ohio-resident or Ohio-born composers. An unperformed composition for full orchestra of 6- to 8-minute duration will be chosen for performance by the Youngstown Philharmonic Orchestra on its Jan. 6 program. The composer of the winning composition will receive a prize of $100. Entries must be postmarked no later than Nov. 15, 1954. Scores must be inked manuscript or black and white reproduction.

Eurydice Chorus Award

Ramiro Cortes of Los Angeles is the winner of the Philadelphia Art Alliance's 1954 Eurydice Chorus Award. The prize is worth $300. Honorable mention went to **Ned Rorem,** a Philadelphian studying in Paris. Cortes won with his "Missa Brevis, Kyrie-Gloria," for three-part women's chorus and piano. Rorem, who has won various musical awards, including the $1,000 Gershwin Memorial Prize in 1948, submitted "Five Prayers for the Young," for three-part treble chorus, without accompaniment.

Americans Win British Music Awards

Several Americans were honored as winners of the Harriet Cohen International Music Awards in London on May 12. Miss Cohen, celebrated English pianist, made the presentations. United States winners include **Miss Abbey Simon,** pianist, now studying in Geneva, winner of the Coolidge medal; **Leon Fleisher,** pianist, now living in Paris, winner of a special Coolidge memorial medal; and **Lamar Crowson,** winner of the Founder's Prize. In addition, Miss Cohen announced that Columbia University has accepted a medal for musicology in honor of their bicentennary and that the medal will be flown to the United States for presentation to **Edward Arthur Lippman,** young American musicologist, who recently received his doctorate at the University. The Harriet Cohen Medals for the finest pianists of the year went to **Kjell Baekkelund,** Norway, and to **Miss Diana Merrien** of England.

At the reception Miss Cohen welcomed Professor Archibald Davison, Professor Emeritus of Music at Harvard University, and Sir Ernest MacMillan of Toronto as vice-presidents of the International Council (the council that administers the awards). The Chairman of the Executive Committee of Awards is the musicologist Alfred L. Bacherach, and the vice-chairman is Miss Cohen.

Beebe Fund Award Winners

Trustees of the Frank Huntington Beebe Fund for Musicians have announced the following awards for music study abroad during the ensuing year: to **William C. Byrd** of Cincinnati, Ohio, graduate of the College of Music of Cincinnati, for conducting; to **John Moriarty** of Fall River, Mass., graduate of the New England Conservatory of Music, in piano .

Cumberworth Wins Kimball Prize

Starling A. Cumberworth, of Rochester, N. Y., has been awarded the W. W. Kimball Prize of $200. His prize song, "Lullaby," was judged winner over 185 entrants from the U. S., Canada, and Hawaii. Announcement of the award was made by the Chicago Singing Teachers Guild, sponsors of the contest. Mr. Cumberworth is at present working on his Ph.D. in Composition at the Eastman School of Music.

"Mu Phi of the Year"

The Chicago Alumnae Chapter of Mu Phi Epsilon, at its program and reception honoring the "Mu Phi of the Year," has awarded this prize to **Evelyn Fagg,** a soprano from North Platte, Neb. Miss Fagg is a pupil of Theodore Harrison of the American Conservatory in Chicago. Runners-up in the contest who also received awards were **Joan Kornell** of Chicago, a pianist, and **Patricia Fraher,** a mezzo-soprano from Miles City, Mont. Miss Kornell is a student of Herman Shapiro of De Paul Univ. School of Music; Miss Fraher is a student at Northwestern Univ. School of Music.

Tamiment String Quartet Award

John Riley of New Haven, Conn., is the winner of the first annual Tamiment String Quartet Award, it was announced by Tamiment, a summer resort in the Poconos, sponsors of the contest. Mr. Riley, who is at present first cellist with the New Haven Symphony, received the $500 prize offered for the best original unpublished work by an American composer. The Judges Committee for the contest included Dimitri Mitropoulos, Samuel Barber, and the members of the Curtis String Quartet.

Composers' Forum Commission

The Northern California section of the National Society for Contemporary Music has awarded three commissions through the Composers' Forum. The Forum guarantees performances of all its commissioned compositions; the three presently announced are intended for next year's season. The awards go to the following: **Jerome Rosen,** for A Cycle of Songs; **Joaquin Nin-Culmell,** for a Concertino for Trumpet and Strings, and **Leonard Ratner,** for a Piano Sonata.

Kosciusko Foundation Awards

Winners of the Kosciusko Foundation's fifth annual Chopin scholarship competitions held during the week of June 7 were **James Mathis,** 20-year-old pianist of Dallas, Tex., and **Robert David Cogan,** 24-year-old composer of Detroit, Mich. and Princeton, N. J. Announcement of the results of the competitions, which provide $1,000 scholarships to each of the winners, was made by Dr. Stephen P. Mizwa, president of the Foundation.

Mathis has been a student at the Juilliard School of Music for the past two years. He received his B.S. degree in May, and will continue his studies under Rosina Lhevinne during the 1954-55 year. Cogan has been at Princeton during the past year, taking graduate work under Roger Sessions. He will continue with the same studies next year aided by the Chopin award. Formerly Cogan studied in the department of music at the University of Michigan, and in 1952-53 spent a year in Brussels and Paris on a Fulbright award.

David Diamond Awarded Jewish Tercentenary Commission

David Diamond, noted American Jewish composer, has been commissioned to compose a symphonic work in commemoration of the Tercentenary of Jewish settlement in the U. S. The work, which is expected to be completed by the end of the year, will be premiered by an outstanding symphony orchestra, and will also be presented on radio and television. Announcement of the commission was made by Harry C. Oppenheimer, chairman of the Tercentenary Music Committee.

Maestersinger Winner

The winner of the Meistersinger Contest, held in Nürnberg, Germany, is **Manfred Capell,** baritone from Berlin. More than 3,000 singers entered this contest which is conducted by the German Youth Activities, a group sponsored by the U. S. Army. The winners of the preliminary contests held in a number of German cities competed in the finals at Nürnberg, which ended on June 25.

Mr. Capell was awarded a scholarship at the Academy of Vocal Arts in Philadelphia. Free transportation to and from Germany, and living expenses, have also been guaranteed. The Academy is a completely scholarship school and already has in attendance other prizewinners from Germany. Its director ,Vernon Hammond, was one of the judges of the contest.

Louisville Commissions

Charles P. Farnsley, Chairman of the Louisville Philharmonic Society's commissioning project, has released the names of twelve additional composers who have been awarded Louisville Orchestra commissions. Each has been selected to receive $1,200 and to write a work especially for the Orchestra's Saturday Matinee series. Accepting the commissions are: (from America) **Paul Nordoff, Robert Muczynski, Leo Sowerby, Howard Swanson,** and **John Vincent;** (from England) **Sir Arthur Bliss** and **Felix Borowski;** (from Argentina) **Roberto Caamano;** (from China) **Chou Wen-chung;** (from Switzerland) **Bernard Reichal;** (from Sweden) **Hilding Rosenberg;** and (from Poland) **Alexandre Tansman.**

The Society has now released the names of 34 composers who have received Louisville Orchestra commissions to participate in its commissioning project which began Jan. 2, 1954, and is made possible by a $400,000 grant from the Rockefeller Foundation. To date, nine of the works, including Peggy Glanville-Hicks' opera *The Transposed Heads,* have been recorded for release in the Society's series of twelve annual LP recordings of commissioned works. Each of the commissioned works is performed four times on the Saturday programs before being recorded by Columbia Masterworks for the series.

Korean Prodigy Awarded Juilliard Scholarship

The Juilliard School of Music in New York has awarded a full scholarship to **Tong Il Han,** 11-year-old piano prodigy from Korea. The young pianist was discovered by personnel of the Fifth Air Force stationed in Korea when he appeared in an Air Force revue. Led by 1st Lt. Thomas S. Cutshaw of Clayton, Mo., they arranged for the scholarship, transported him to the U. S., and also contributed over $4,000 to defray his living expenses while studing at Juilliard. The boy will live with a Korean - American family in New York.

Tong Il Han started playing the piano when he was two years old, and at three started the study of music under the tutelege of his father, who is a member of the Korean Navy Symphony Orchestra. He has already mastered such works as Beethoven's "Waldstein" and "Pathétique" sonatas and Mendelssohn's Rondo Capriccio. At a farewell concert in Seoul, the youngster played Mozart's C Major Concerto with the Seoul Symphony Orchestra.

Ohio Opera Award

Dr. Karl Ahrendt, director of the School of Music at Ohio University, announced that **Alfred Grant Goodman** of New York is the winner of the University's second annual New American Chamber Opera Competition. Goodman's one-act opera, *The Audition,* with a libretto by Elliot Arluck of Levittown, N. Y., was selected from eight scores submitted in time for consideration. The composer was awarded a cash prize and also an expense-paid visit to the Ohio U. campus on July 27 to see his opera performed.

Prix Gregor Piatigorsky

The Prix Piatigorsky, awarded yearly by the Conservatoire National De Musique, Paris, France, was this year won by cellist **Reine Flachot** for his interpretation of the "Suite Cisalpine" by Darius Milhaud.

American Theatre Wing Award

Craig Timberlake, winner of the annual American Theatre Wing Concert Award (the seventh) gave his debut concert, which is the Wing's prize, on May 23. Mr. Timberlake, a basso, won after a two-month elimination contest from among seven finalists.

Canadian Broadcasting Company Awards

James Milligan, baritone, was the grand award winner of "Singing Stars of Tomorrow." **Lesia Zubrack,** coloratura soprano, was a prizewinner in "Opportunity Knocks." Both of these young artists are students at the Royal Conservatory of Music of Toronto. **Gladys Kriese,** artist pupil of Sidney Dietch and Vera B. McIntyre of New York, received a $1,000 prize in the "Stars of Tomorrow" contest sponsored by Canadian Industries Ltd. The two winners in "Nos Futures Etoiles" were **Joan Maxwell, contralto,** and **Donald Garrard,** bass-baritone, both of Montreal.

Stillman Kelly Scholarship Winners

The 15th Annual Stillman Kelly Scholarship of the National Federation of Music Clubs has been awarded to **Stanley Waldoff,** 13-year-old pianist of Hattiesburg, Miss. The scholarship is for tuition at $250 a year, renewable for three successive years after it is first awarded. The announcement was made by Mrs. R. A. Herbruck of Dayton, Ohio, National Chairman of these events. Runner-up in the contest was 16-year-old **Michael Ponti,** pianist of Riverdale, Md. Tied for third place were 16-year-old **Patricia Ann Shelton,** pianist of Nashville, Tenn., and 14-year-old **Sharon Lee Wright,** pianist of Baltimore, Md.

Harvey Gaul Awards

The $300 prize for the best Quintet (piano and strings) in the 1953 Composition Contest of the Friends of Harvey Gaul, Inc. of Pittsburgh, Pa., has been won by **Ramiro Cortes** of Los Angeles, Calif. **John Verrall** of Seattle, Wash., has received first honorable mention, and **Gardner Read** of Boston, Mass., second honorable mention.

The special $100 prize for a composition for harp (with any other instrument or instruments), offered in memory of Dr. Gaul, by Mrs. Albert F. Keister, President of the Friends of Harvey Gaul, Inc., has been won by **Isadore Freed** of New York City for his Trio for Harp, Flute, and Viola; **Rene Frank** of Fort Wayne, Ind., won first honorable mention for a Composition entitled "Little Suite" for Harp, Flute, and Viola, and **Robert W. Sherman** of Rochester, N. Y., won second honorable mention for a song cycle, "Behind Each Mask," for Contralto, Violin, Cello, Oboe, and Harp.

SCHOOL NEWS

By GID W. WALDROP

Gianni Schicchi, as presented by the Academy of Vocal Arts at its annual Garden Opera Club performance in Haverford, Pa. on June 15. All roles were sung by students of the Academy. The performance was sung in English, with Leonard Potter in the title role, Joan Ammer as Lauretta, and Johann Karatzas as Rinnuccio. The performance was under the direction of Vernon Hammond.

FACULTY APPOINTMENTS

■ Miss Frances Greer, distinguished soprano with the Philadelphia Opera Company for 3 years and a member of the Metropolitan Opera Company for 9 years, has accepted an appointment to the voice faculty of the School of Music of the University of Michigan starting in Sept., Dean Earl V. Moore has announced. Miss Greer, a native of Arkansas, was graduated from Louisiana State University in 1934. She will be associated with the voice major and opera workshop programs.

■ Adele Marcus, American pianist and teacher, has been appointed to the faculty of the Juilliard School of Music beginning with the academic year 1954-55. The announcement was made by William Schuman, President of the School. Miss Marcus, a native of Kansas City, was a pupil of Josef Lhevinne at Juilliard, and also studied under Artur Schnabel in Berlin. She has appeared as soloist with many of the larger orchestras and has a wide reputation as a teacher.

■ The University of Tulsa board of trustees has approved the appointment of Jerome Rappaport, prominent American pianist, as artist in residence. Mr. Rappaport, a native of New York City and a graduate of the Juilliard School of Music, has appeared extensively throughout the U. S. as a recitalist, as assisting artist with noted chamber groups, and as soloist with orchestra. He has also been heard in recitals over national radio networks. Rappaport, who gave his first public recital at the age of 7, is a notable exception to the rule that the child prodigy hardly ever fulfils his promise. He was cited by Leonard Liebling, former editor of the *Musical Courier*, as one youthful aspirant who had "developed into a mature performer of fine attainments."

■ The appointment of Gertrude B. O'Brien of Philadelphia to the faculty of the Philadelphia Conservatory of Music was announced by Maria Ezerman Drake, Director. She is a former pupil of Clyde R. Dengler, noted choral conductor and member of the vocal department of the Conservatory. Miss O'Brien, who was graduated from the Conservatory two years ago, will teach voice in the same department.

Donovan Follows Hindemith As Battell Professor

On June 24, it was announced by Edgar S. Furniss, University Provost, that the well-known composer, Richard F. Donovan, has been designated as Battell Professor of Music Theory at Yale University's School of Music. Professor Donovan, who joined the Yale faculty in 1928, is the fifth to be named to the professorship. The chair was held until 1953 by the composer Paul Hindemith.

Professor Donovan's music has been heard frequently in concert performances, over the radio, and on recordings. From 1936 to 1951 he served as conductor of the New Haven Symphony Orchestra, and in 1948 he was president of the College Music Association.

Chicago Schools Merge

One of the most outstanding music schools in the midwest will result when the Roosevelt College School of Music and the Chicago Musical College combine their educational and musical facilities this fall. The combined school will be known as The Chicago Musical College, a Division of Roosevelt College, with all work offered at Roosevelt College. Joseph Creanza, director of the Roosevelt School of Music, will head the new program; Rudolph Ganz, president of the Chicago Musical College, will continue as artist-teacher in the piano department with the title of President Emeritus.

"Faculty-wise alone," Mr. Creanza declared, "the school will be one of the strongest in the midwest if not in the nation." Other advantages accruing from the combination include: (1) Greater opportunities for scholarship students; (2) Expansion of educational program; (3) A larger music library and more instrumental facilities; (4) An increased impetus to the programs for the public presented by the school, such as the faculty and student concerts, programs featuring visiting artists, the Opera Workshop, the Symphony Orchestra, Sinfonietta, Chorus, and various ensembles.

The new program will offer a four-year curriculum in applied music with majors in piano, organ, voice, strings, brass or woodwind instruments, and a four-year curriculum in music theory and composition. It will also offer three curricula in public school music—one in general supervision, one in supervision of kindergarten and primary grades, and one in instrumental supervision. Graduates of these curricula are eligible for a teacher's certificate in the Illinois Public Schools. The School will also offer a four-year curriculum in music therapy.

On the graduate level, courses will be available leading to the degree of Master of Music, with concentration in applied music, theory, composition, musicology, and music education.

Keller Receives Honorary Degree at Bethany

Harrison Keller, president of the New England Conservatory of Music, president of the National Association of Schools of Music, and a graduate of Bethany College, Lindsborg, Kansas, was awarded an honorary doctor of music degree at Bethany's 73rd commencement. Mr. Keller, a native of Delphos, Kansas, was a noted concert

violinist before turning to the teaching profession. Among his many achievements is the establishment of the first department of music therapy in the U. S., at the New England Conservatory. Conferring the degree on Keller was Dr. Robert Mortvedt, president of Bethany College.

Pfohl Receives Doctorate From Cincinnati

June collegiate honors listed James Christian Pfohl, who received his Doctor of Music degree from the Cincinnati Conservatory of Music. Dr. Pfohl, conductor of three symphonic orchestras (Jacksonville, Fla.; Charlotte, N. C.; and Brevard, N. C.), delivered an address stating his principles of youth training and general work toward American music progress.

Boston University Expands Fine Arts Program

To provide students with new opportunities for cultural studies and to extend its programs preparing for professional services in various art fields, Boston University has organized a new School of Fine and Applied Arts, which will open in September. In making this announcement, President Case revealed that the School will include major divisions of music, art, theater art, and eventually of the dance.

The Division of Music will embrace the College of Music with its established major programs of music theory, composition, musicology, applied music, church music, music education and opera. Appointments made to date include: Leopold Stokowski (guest conductor), Heinrich Gebhart (piano master classes), Arthur Fiedler (concerto classes), and Raphael Bronstein (violin master classes).

I.S.C.M. Premieres in Chicago

In its most ambitious effort to date, the International Society for Contemporary Music gave highly successful premiere performances in Chicago of two operas—the world premiere of Lazare Saminsky's *Vision of Ariel*, a highly imaginative work based on an episode during the Spanish Inquisition; and the first full stage performance in Chicago of Ravel's *L'heure Espagnole*.

Saminsky's somewhat lugubrious story has an excellent score, and the composer's dramatic sequences were most effective. Soloists Norma Williams (the mother), Sheldon Merel, and Burt Dulman sang with assurance and fine vocal production. Soloists in the Ravel work were: Warren Hays as Torquemada, Henry Noel as Ramiro, Anita Jordan as Conception, Harold Brindel as Gonsalvo, and Andrew Foldi as Don Inigo. The cast carried off the difficulties of Ravel's remarkable score in fine style. Both works were excellently staged and conducted by Edwin Jospe. Attendance was large, and the applause enthusiastic.

Dr. Rudolph Ganz, President of the Chicago Musical College, congratulates Martial Singher at commencement exercises after conferring upon the distinguished baritone the degree of Doctor of Music.

DePaul Educational Opera on TV

DePaul University, taking part in the current drive to restore Chicago's former eminence in the world of Grand Opera, joined with the Columbia Broadcasting System and the Lyric Theatre of Chicago to experiment in educational opera on television. On July 10 DePaul presented the first of a projected series of "Operas To Remember" over CBS's "Operation New Horizons" on WBBM-TV. The program, which presented selections from famous operas sung by members of DePaul's Opera Workshop, demonstrated for viewers the type of operatic training which has maintained the interest of young people in opera since the great days of art in Chicago more than 20 years ago.

Lyric Theatre auditions for prospective performers in the coming three-week Chicago season showed that, despite this 20-year operatic drought, educational institutions have continued to provide good operatic training in Chicago.

Riemenschneider Memorial Library

Baldwin-Wallace Conservatory of Music in Berea, Ohio, announces the establishment of an Albert Riemenschneider Memorial Library of organ music, consisting of the personal libraries of Dr. Riemenschneider, director of the Conservatory for 51 years, together with the personal library of Dr. Charles E. Clemens of the Church of the Covenant and Western Reserve Univ. They were given to Baldwin-Wallace following the passing of these two internationally known organists.

The library contains bound volumes of a substantial part of the organ literature, including many editions now out of print. It is at present housed in the studio of Dr. Farley K. Hutchins in the Conservatory. Until the library is opened to the public for reference, access may be had to it for scholarly work through direct application to Dr. Hutchins.

University of Arizona Plans New Fine Arts Building

The last Arizona State legislature provided funds for the beginning of a Fine Arts Building which, when completed, will house the School of Music, and the Departments of Art, Dramatic Arts, and Speech.

A system of tours has been originated whereby music faculty members and student groups are available throughout the state of Arizona on a pro-rated basis. Thus many communities in the state are able to take advantage of many fine programs. This past year, in addition to many faculty members, the following student groups went on state tour: The Choraliers and Brass Choir, the Symphonic Choir, and the Symphonic Band. Next year's schedule will include even more attractions.

Eastman Chamber Orchestra

The Eastman School of Music, Rochester, N. Y., has just completed a new series of public concerts as part of its Summer Session, which ends August 6. Under the direction of Howard Hanson and Frederick Fennel, the Eastman Chamber Orchestra presented a subscription series of five concerts. The final concert was given on July 29. The orchestra's personnel of 26 members was drawn from the regular Eastman School faculty.

Peabody Summer Concerts

The summer session faculty recitals at the Peabody Conservatory in Baltimore ended on August 1 with a concert by Austin Conradi (pianist). Other events were: July 1, Paul Callaway (organist); July 11, Fraser Gange (bass-baritone); July 14, Joseph Laderoute (tenor); July 18, Agi Jambor (pianist) and Sidney Forrest (clarinetist); July 25, George Markey (organist).

ACADEMY OF VOCAL ARTS

. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer. Students accepted on Scholarship Basis only.

Admission by Competitive Audition Only

Apply 1920 Spruce Street
Philadelphia 3, Pa.

CHICAGO SCHOOLS REPORT

The American Conservatory of Music presented members of its artist faculty in recitals on each Tuesday and Thursday during the summer session. Among the distinguished pianists who participated was Rudolph Reuter, who featured groups by Brahms, Chopin, and Schumann. Reuter shared the program with Wilma Osheim, talented mezzo soprano, whose principle offering was Arthur Bliss' "The Enchantress."

Carl Friedberg, eminent pianist and pedagogue, returned to Chicago on June 21 to give a series of lecture-demonstrations at the Cosmopolitan School of Music on Piano Technic and Interpretation, Voice Coaching and Accompanying, and Teaching Methods and Repertoire. While here, Mr. Friedberg gave a large number of private lessons.

Berkley Summer School Programs

The Berkley Summer Music School at North Bridgton, Maine, offered the first two of its evening concerts this season on July 26 and 30. The first concert was given by the Berkley Faculty String Quartet, a String Nonette, and Jerriann Trask (guest soprano), and featured works by Brahms and Bach. In the second concert Irene Jacobi, pianist, and Louise Rood, violist, performed works by Frederick Jacobi, Quincy Porter, Couperin, Mendelssohn, and Mozart.

New York College of Music Commencement

The New York College of Music, at the completion of its 76th season, held its Town Hall Concert and Commencement on June 17. Performances were given by the orchestra under Siegfried Landau; the chorus under Frederick Kurzwell; pianists Dino De Rosalie and Heinz Hammermann; and singers Petra Garrisi, Theodore Anganostaras, Walter Hayler, and Herman Botterman. The concert was broadcast over radio station WNYC. The various awards of the College of Music were given to about 50 students by Dr. Arved Kurtz, director; and honorary doctor of music degrees were conferred upon Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, and Dr. George N. Shuster, president of Hunter College, for their services to music in New York.

The college, New York City's oldest existing music school, opened its six-week summer session on June 21, with day and evening courses for singers and instrumentalists. The regular season will start on Sept. 13, with registration beginning Sept. 7.

Scene from Act IV of U.C.L.A.'s production of Monteverdi's Orfeo. *Held back by the angry furies, Orpheus is unable to recover his beloved Eurydice. The work, which opened the music festival on May 23, was completely re-orchestrated by Dr. Walter Rubsamen, translated into English by Ronald Farrar, directed by Jan Popper, and staged by the University's opera workshop. It is hoped that this version will be made available to other workshops throughout the country.*

New Project in Music Education for Children

In May, 1954, the Community Music Center of the North Shore suburbs of Chicago (Dr. Herbert Zipper, Director) inaugurated a plan that provides for the inclusion of live symphonic performances as part of the regular education of grade school children. A professional symphony orchestra of 33 members, organized for this specific purpose, performed in public and private schools, usually during assembly periods, for the entire student body of each school.

Audiences of approximately 5,000 pupils, teachers, and parents attended these concerts during the month of May. Preparation for the program in the form of recording tapes and mimeographed information was distributed to the classroom teachers prior to the concerts. Verbal instruction during the concerts was limited to a minimum, but after the concerts the conductor, Dr. Zipper, visited the classrooms to discuss the program with the children. Plans are being made to continue and enlarge the project in September.

Jordan College Inaugurates Quartet Series

The Jordan College of Music of Butler University has inaugurated a series of seven weekly quartet concerts given in the outdoor Holcomb Gardens, which in its first season has proved eminently successful. The Jordan Quartet personnel is comprised of the first-chair players of the Indianapolis Symphony Orchestra—Eric Rosenblith (1st violinist), Mildred Lind (2nd violinist), Gilbert Reese (cellist), and Ferdinando Cortellini (violist).

The first memorial concert to Elizabeth Sprague Coolidge was given by the Jordan Quartet recently. It consisted entirely of works dedicated to Mrs. Coolidge, and included the Suite for Viola and Piano by Ernest Bloch, an Oboe Quintet by Arthur Bliss, the "Chansons Madecasses" by Maurice Ravel, and the "Préamble et Jeux" by Salzedo.

Church Music Scholarships

John P. Blake, Jr., President of the St. Louis Institute of Music, has announced a new scholarship plan for that Institution. Ten $300 scholarships in Church Music are being made available during the year 1954-55. In making this announcement, Mr. Blake said, "Since most positions in Church Music are not full time, and consequently do not provide full income, the Institute course was broadened to include the field of organ and piano teaching as well as vocal coaching."

CHICAGO MUSICAL COLLEGE
A Division of Roosevelt College
Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.
Bulletin on Request
430 So. Michigan Ave. **Chicago 5, Illinois**

Manhattan School of Music
Janet D. Schenck, *Director*
BACHELOR and MASTER OF MUSIC DEGREES
MASTER IN MUSIC EDUCATION
For information write to Registrar
238 East 105th Street, New York 29, N. Y.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. 26 Fenway, Boston, Mass.
A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 50
Dormitories for Women — Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CHICAGO CONSERVATORY

410 S. Michigan Blvd. NASM accredited HA. 7-0500

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph.D., Director and Dean of Faculty
A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Lewis, Acting Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches for the beginner or advanced student. Virtuoso, B. Mus., M. Mus., Diploma, Teacher's Certificate, Composition, Music Therapy, Sacred Music. Scholarships available. Specializing in preparation of orchestral musicians with Music Education background. Member NASM. Dormitory facilities for men and women.
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET Catalog on request NEW YORK 28, N. Y.

The ARTIST-MUSICIANS GUILD, Inc.

SCHOOL OF MUSIC
Pierre de Jean Ceraille, *Dir.*
12 So. Fair Oaks Ave., Pasadena 1, Cal. SY. 3-1131

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July-Aug., 1954, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write Rm. 1011, 113 W. 57 St., N. Y. 19, N. Y.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

NORTH PARK College SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY

Of Music 78th Year
Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. LOcust 7-1877

Melrose Academy of Music

Renee Rochelle, Director — Accredited Teachers
Vocal, Opera, Drama, Dance, Instrumental
5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

Ariel Rubstein, Director
PORTLAND SCHOOL OF MUSIC
Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart 612 Fine Arts Bldg.
Chicago 22, Ill. BR. 8-2411

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP
LUIGI ROSSINI — *Director*
SUMMER TERM JULY 5 to AUG. 14
50 Central Park W., New York 23 — TR. 7-9385

ILLUSTRATION CREDITS:

Cover and Page 6 *(James Abresch)*
Page 8, lower right *(Jerry May)*
Page 20 *(Rothschild)*
Page 21 *(Murillo, courtesy Los Angeles Times)*
Page 23 *(Wilfred Newton)*
Page 24 *(Salas)*
Page 27 *(Locchi)*
Page 29, upper right *(Heinz)*
Page 31 *(Farlow)*
Page 42 *(Lawson Fields)*
Page 44 *(Metropolitan Museum of Art)*
Page 45 *(H. C. Schonberg)*

PROFESSIONAL DIRECTORY

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MADELEINE CARABO-CONE
VIOLINIST — TEACHER
Studio 503, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0866
Member NYSTA and NATS

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
Teacher of piano. Formerly Matthay representative. Teacher's courses, Six-day Seminars.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.)
CI. 6-8950, other days, KI. 9-8034.

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th S., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ANNETTA SCHNEIDER
TEACHER OF PIANO AND VOICE
Graduate, Russian Imperial Conservatory
Studio: 28 W. 70th St., N. Y. C. 23. TR. 3-7541

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri.
Providence, 385 Westminster St.—Tues., Wed.
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty
of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and
Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

DR. KONRAD WOLFF
CONCERT PIANIST — TEACHER
Member Faculty Westchester Cons. of Music
Also Washington, D. C. — WO. 6-9886
336 Ft. Washington Ave., N. Y. 33, N. Y. WA. 7-4622

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 West 73rd St., N. Y. C. TR. 4-6045

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist-Teacher
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4612 46th St., N.W., Washington, D. C.

Edwin Hughes
Summer Master Class, July 5-Aug. 14
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

STUDIO NOTES

■ News from the teachers continues brisk although vacation winds are blowing. Herbert Janssen writes that his artist pupil Margaret Harrington, currently singing in Central America, gave a notable recital at the Casa del Este in Caracas, Venezuela. The Chicago-born soprano, in a lengthy classic program, listed "The Lost Doll," a charming song written by her New York accompanist Sally Leff.

■ Hans Heinz reports that his pupil Gladys Spector has renewed her contract with the Opera of Freiberg, Germany, where she recently sang leading roles in *Otello* and *Fidelio*. Shakeh Vartenissian, who sang this year with the Baltimore Opera in *La Traviata*, has been signed by the "Met." Madeleine Chambers, who has starred with the New York City Opera in lyric roles, will sing the Composer's part in Central City's *Ariadne*, and will fill an engagement on the Chicago Theatre of the Air.

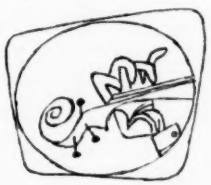
■ Greta Thormsen, soprano, appearing in the City Center's light opera series, is from the Panvini-Rice Studios, as is also the Arthur Godfrey Talent award winner, tenor Eddie Erickson. Other artists from this school are Tom Graney, tenor, with the Neptune Music Circus in Asbury Park; Phylis Horwitz, on radio station WEVD; Betty Egen, appearing on the Saturday musicales in Grand Central Station, N. Y. C.

■ Henri Temianka, founder and first violinist of the Paganini Quartet, headed the Boise Junior College for String Players during June. In August he holds master classes at St. Mary's College, Los Angeles, and is scheduled to be on the faculty of the American String Teachers Conferences, Aug. 21-31, at Interlochen, Mich.

■ A song program, garden party, and opera concert closed the spring season of the Carolina Beeson Fry Studios in White Plains, N. Y. The latter programmed excerpts from *Carmen*, *Don Carlos*, *Manon*, and *Aida*. Menotti's *The Telephone* was given in its entirety, and an interlude from *The Mikado* was performed by junior pupils. June 16 opened the six-week summer study, which in addition to repertory and fundamentals of musicianship, offered a twice-a-week Teachers Clinic. The annual event was completed by student performances July 27 and 28.

■ Leo Heim, pianist, and Virginia Parker, soprano, recently gave a joint Chicago recital which included piano works by Bach, Haydn, and Chopin, and Korngold's song cycle "Unverganlichkeit" (The Eternal). Miss Parker, with Dora Alanen at the piano, sang an English group by Kricka, Szulc, Duparc, Dougherty, and Copland. M. C.

RADIO AND TV



By
DR. HENRY W. LEVINGER

NBC-TV Opera Announces Next Season's Plans

The world premiere of a new American opera by Lukas Foss, and the commissioning by NBC of a new opera by the American composer Stanley Hollingsworth, were recently announced by Samuel Chotzinoff for the NBC-TV Opera Theatre. The Foss opera, still untitled, will definitely be given in the 1954-55 season of the NBC opera series—its 6th complete season—which is expected to start in October. The Hollingsworth opera will be scheduled for performance when completed. Following the example of his former teacher, Gian-Carlo Menotti, Hollingsworth will write the libretto himself. At Mr. Chotzinoff's suggestion, the new work is to be based on Balzac's story, "La Grande Bretêche."

Stanley Hollingsworth

Other operas scheduled for the coming season include Puccini's *Tosca,* in a new English translation by John Gutman; a repeat of Menotti's *Amahl and the Night Visitors;* Richard Strauss' *Ariadne auf Naxos,* in the original version; and Mozart's *Abduction From the Seraglio.* Operas still under consideration are: Britten's *Billy Budd,* Puccini's *Sister Angelica,* and Beethoven's *Fidelio.*

The program will again be run jointly by producer Samuel Chotzinoff, and music and artistic director Peter Herman Adler, founders of the project.

Major Orchestras of Europe on "World Music Festivals"

Ten of the most important symphony orchestras of Europe will be among those heard this summer on CBS Radio's "World Music Festivals," which began its series of broadcasts from Europe's music centers on Sunday, July 11. James Fassett, musical director for the program, is now recording in Europe, and will return later in the summer to include some American festivals in the summer series.

Arrangements have been concluded for the following orchestras to be heard on the festival programs: The Helsinki City Symphony Orchestra and the Finnish Radio Symphony Orchestra (Aug. 1 and 8), The Danish State Radio Orchestra (Aug. 15), The Conzertgebouw Orchestra and the Hague Residentie Orchestra (Aug. 22 and 29), and the Bayreuth Festival Orchestra (Sept. 26 and Oct. 3).

On each broadcast, Mr. Fassett will add his own background commentary about the color, artistry, and pageantry of the various cities at festival time.

Fred Grunfeld on WOR

Our own Fred Grunfeld, whose former program on WQXR, "Music Magazine," was one of the most popular broadcasts on this station, has switched to WOR-Mutual. His new program, "Fred Grunfeld's Musical Almanac," will be heard every Saturday afternoon.

Harris' Setting of Lincoln Poem In Radio Premiere

Roy Harris' musical setting of Vachel Lindsay's poem "Abraham Lincoln Walks at Midnight" had its premiere as a special patriotic feature on CBS Radio's "The Music Room," on July 4, with the composer conducting a small ensemble. Soloists were Nell Rankin, mezzo-soprano of the Metropolitan Opera; Johana Harris, pianist; Claus Adam, cellist; and Broadus Erlem, violinist.

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N.Y.C. 19 CO. 5-0846

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N.Y. 23, N.Y. TRafalgar 3-5974

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
875 Carnegie Hall, N. Y. C. 19 CI. 6-7310

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. CIrcle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

HANS J. HEINZ
EDUCATION FOR THE PROFESSIONAL SINGER
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 70 St., N. Y. C. REgent 4-6324

BOOK REVIEWS

By HAROLD SCHONBERG

■ When Gustave Reese finished his *Music in the Middle Ages*, the book stood as a monument to his scholarship in particular and American musicology in general. Reese could well have stood on his laurels. But 13 years ago he started another book, which has just been published as *Music in the Renaissance* (W. W. Norton and Co., 1022 pp., $15). Again the result is a triumph.

One stands aghast at the amount of work put into it: at the coverage, scope, documentation, and scholarship. Reese takes the Renaissance as beginning with the opening years of the 15th century and extending through the early years of the 17th (with some variation from country to country). He also looks upon early and late Renaissance as distinct style periods, "related and differentiated by about as many similarities and dissimilarities as were afterward to exist between the Classical and Romantic Eras."

An attempt has been made to relate the music and the composer to the age. Reese has explored the social and historical backgrounds of the periods. His book is divided into two major sections — "The Development of the Central Musical Language of the Renaissance in France, the Low Countries, and Italy"; and "The Diffusion and Development of the Musical Language of the Renaissance in the Hispanic Peninsula, Germany, Eastern Europe, and England." For those pages on Eastern Europe, several scholars have helped Reese. Otto Gombosi has contributed the section on Hungary in the chapter headed "Music in Hungary, Bohemia, and the Adriatic Coastal Areas of the Southern Slavs" (sounds like a gazetteer); and other contributors include Rita Petschek Kafka (Bohemia); Franciszka Merlan and Roman Totenberg (Poland); and Dragan Plamenac (Southern Slavs).

Many musical examples are present. The language, of course, is highly technical. Chances are that this is not a book for the average reader. It deals with a segment of musical history that, however much it may be admired by the musicologists, has not really entered the public domain (though long-playing records are beginning to spread the gospel; but that is another story). As a source and reference book it is, of course, indispensable. Thus any library, public or private, that makes any pretense toward completeness, must have *Music in the Rennaissance* on its shelves. There is nothing comparable to it in the English language.

■ Another source book of an entirely different kind is the late F. Geoffrey Rendall's *The Clarinet* (Philosophical Library, 182 pp., $6). At such a price, for so relatively few pages, the book does appear a little overpriced, but it is a unique study of the clarinet, written by an enthusiast. It is illustrated, has a list of music, a bibliography, and a list of clarinet makers. Anything you might possibly want to know about the instrument—its mechanism, its technique, the kind of material and wood that goes into its manufacture, virtuosos, composers—is there. All rather arcane, perhaps, but Rendall's enthusiasm and dedication are so infectious that one reads willingly along.

■ Also highly technical is a book by G. Révész called *Introduction to the Psychology of Music* (University of Oklahoma Press, 261 pp., $4). The volume is not very accurately named. There is much more about acoustics and the nature of sound than there is about the psychology of music. And while this writer is no expert on the subject, never having progressed beyond Psych I and Physics I in college, specialists have told him that Révész has included little that is new; that while the book may be an "introduction," it fails to cover recent developments in the field. There is much that is pertinent, however, about hearing, sound, and musical tone, and the reader who is innocent about those subjects may pick up some interesting information.

■ Helen Noble, who worked in an administrative capacity at the Metropolitan Opera for some 30 years, has just written a book about it all: *Life With the Met* (G. P. Putnam's Sons, 250 pp., $6). This is an extremely feminine, wide-eyed piece of work, full of exclamation points, and a life-can-be-beautiful philosophy. Trouble is, it never really says anything. Noble, as in the case of Flagstad, implies much more than she writes; and elsewhere there are just a few pleasant anecdotes to relieve a by no means especially interesting account of what goes on behind the scenes at the Metropolitan.

Other Books Received

Singer and Accompanist, by Gerald Moore (Macmillan, 232 pp., $3.75). A detailed examination of 50 songs, most of them in the standard repertory, full of advice to singer and accompanist about matters of phrasing, breath, touch, etc. Quite a specialized book; but the average reader, if he dips through it, will get a good idea of the problems that confront a song recital team.

Schubert's Variations, by Maurice J. E. Brown (St. Martin's Press, 104 pp., $3). A study of Schubert's ideas about the variation form and his success, or lack thereof, in handling it. Schubert wrote 16 examples in the form, the most famous of which probably are the "Trout" Variations in the Piano Quintet. Brown thinks that this work merely displays Schubert's growing development, and that he reached his height in such works as the Op. 35 Variations and the Andantino Varié.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Eva Likova
SOPRANO

Josef Marais and Miranda
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Carlos Salzedo
HARPIST-COMPOSER

Ruben Varga
ISRAELI VIOLINIST

THE DANCE

By **ROSALYN KROKOVER**

Alberto Alonso and Dulce Wohner in Coq d'Or, *as performed this season by the Pro Arte Musical Ballet School of Havana.*

HAVANA, CUBA

■ Havana is going in heavily for ballet. There is no interest in contemporary dance, and it is virtually impossible for a casual visitor to find any genuine native dancing. When it comes to ballet, it is a different matter. There are an estimated 3,000 students of ballet in Havana alone.

The flurry started back in 1931. Cuba was having financial difficulties and, along with the country, the Pro Arte Musical was having its troubles. In looking around for new sources of revenue, the Society decided that classes in ballet, music, and dramatic arts would be offered in addition to the concert series.

A Russian, the late Nicolai Yavorsky, was engaged to teach the ballet classes. Those were the only classes to pay off, and the others were soon dropped. Cubans today consider Yavorsky's classes the root of ballet in their country.

It was with Yavorsky that Alicia Alonso first studied, and so did the Alonso boys, Alberto and Fernando.

Alicia, during the past decade, has become an international figure in ballet. She is a classicist in the grand manner, a strong technician, and has outstanding dramatic ability—a combination that is every dancer's dream but rarely achieved. She is one of the great Giselles and Swan Queens of her generation, and is equally as convincing in the contemporary style of the Tudor ballets. Her Juliet and Caroline ("Lilac Garden") are superb and her Ate ("Undertow") has never been equalled. It is no small wonder the Cubans are proud of their native daughter.

Alberto, after some years of professional work with the Ballet Russe de Monte Carlo, now heads the Pro Arte school, as well as a large private school of his own. The enrollment at the Pro Arte alone this year is 680, the largest the school has ever had.

Two public performances a year are given by the advanced and professional classes. The programs generally consist of divertissements and full-length classics. This spring a work no less ambitious than a full-length production of Rimsky-Korsakoff's "Le Coq d'Or" was included. There is also one recital a year in which the entire school participates.

Alberto is also active in dance for television. For this medium he is mostly concerned with the founding of a Cuban school of dancing. He is trying to combine his fine academic background with the native ritual dances. Though he is still experimenting, the Cubans have faith in his ability to evolve a nationalistic form that can be called their own. His weekly TV shows are followed with interest and enthusiasm.

At the Alicia Alonso Ballet School the plan is entirely different. The school is patterned after Sadler's Wells in England. Fernando, Alicia's husband, and former dancer with Ballet Theatre, is director of this school. It offers a six-year course, with classes in make-up, history of art, music, anatomy, etc., and upon completion the student receives a teacher's diploma. There are currently 200 students enrolled.

This school is also the nucleus of the Ballet Alicia Alonso and the more talented dancers end up in the ballet company. Monthly public performances are given, and there is generally an annual tour of South America.

The repertoire is formidable. Among the classics are a four-act "Swan Lake," "Giselle," two-act "Nutcracker," "Petrouchka," "Coppelia," and "La Fille Mal Gardé," just to mention a few. There are also over a dozen modern works on the list.

Mary Skeaping, formerly ballet mistress for Sadler's Wells, has staged most of the classics, while Fernando and Alicia have staged both modern and classic works. A new ballet, not yet titled but scheduled for early production, has an especially commissioned score by the young Cuban composer, Aurelio de la Vega.

Ballet productions have been made possible by grants from the government. The city of Havana also does its bit for the ballet. There is a Municipal Conservatory in which some 700 are enrolled for a six-year course for teachers. The city pays for the studio, the faculty, and accompanists. The project itself is commendable, and is far more than any city of the United States has to offer for ballet, or perhaps any of the arts.

The classes, though, are so overcrowded that the one studio, excellent as it may be, is not nearly enough. Fernando Alonso, who is also the director of this conservatory, claims there would be no problem filling several studios, since as many as 80 must be jammed into a class—an impossible number for adequate instruction.

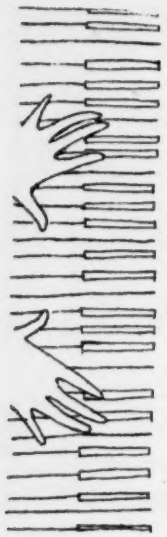
Unfortunately, the city does not supply a budget for performances; the school, therefore, does not attract gifted dancers. If genuine talent is found there, it generally moves on to another school for a professional career.

The Alonso family does not have a monopoly on ballet. There are other reputable schools. As in this country, there is no governing board for licensing teachers, and so Cuba has its share of unqualified schools. This is an unfortunate situation for any country, since improper ballet training may cause disfigurement for life. But that is another article in itself.

Glamour Guide

ROSE RETI
Hair Stylist
Color Specialist
1 E. 53rd St., New York 22, N. Y. PL. 3-9586

Ellene For Ever-youthful Facial Beauty and Contour Perfection
By Appointment, 9 East 67, N. Y. C. — BU. 8-5016



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Lemuel Childers, long-time Guild chairman in Tulsa, has been elected president of the Oklahoma MTA. First Vice-President Mrs. Mary L. Shoe of Muskogee enters more than 50 pupils in Guild auditions; Wendell Ralston, of Central State College, also a Vice-President, is chairman for the Guild in Edmond.

Nien Lung Liu, whose distinguished father is with the United Nations, has taken part in Guild auditions for many years, first in Berkeley, Calif., with Mrs. Shirley Adams, and for the last three years with May Etts in New York. This year Nien Lung graduated from high school and was offered scholarships amounting to over $9,000 —from Oberlin, Rollins, and Yale. She has chosen Oberlin because members of her family have attended college there. Miss Etts recently presented Nien Lung in a solo recital at Carl Fischer's Sky Room in New York City.

Stanley Potter, from the studio of Jessie Deane Trulove of Tyler, Texas, was soloist with the Houston Symphony on June 29. He has just received the Guild H.S. Diploma and is winner of several awards.

From the studio of Patricia Gestram in San Barnardino, Cal., comes news that pupil Allene Sumner has earned a teacher-collegiate diploma, and pupils Vera Van Loan and Joy Ann Gorgian high school diplomas. All three were presented in a public recital at Arrowhead Avenue Auditorium.

Diane Winter of Altoona, Pa., a pupil of Alma Leighty, has received national honors in Guild auditions for the last seven years, and for the last three years has given piano recitals of her own. In addition, Diane plays violin in the Altoona Symphony Orchestra, is a member of the Chautauqua student orchestra, concertmeister of her own high school orchestra, and leader of the high school string quartet.

Jeannine Romer, Atlanta pianist who recently opened Edwin Hughes' Summer Master Class recital series in New York City, will fly to Bermuda and Newfoundland to play at Military Installations. Miss Romer, winner of Guild scholarships and awards while studying with Walter Charmbury at Rollins College, was twice state winner of the Florida Federation of Music Clubs, is a member of Phi Beta and Pi Kappa Lambda, and holds an M.A. from Columbia University.

"We will never have more and better musicians until we have more and better listeners," said C. M. Carroll, manager of the Toledo Orchestra at the American Symphony Orchestra League convention in Springfield, Ohio. Helena Zurstadt is making better listeners with her original and interesting sessions in which she uses recordings, lectures, slides, and her own patented "theme-finder." She has regular series booked in Baltimore and Annapolis, and makes occasional safaris to distant points.

Gertrude Noll of Upper Nyack, N. Y., gave a Sunday afternoon recital that suggests interesting possibilities for other teachers. It was in the form of a play entitled "Scenes From the Life of Franz Joseph Haydn," and offered a number of serious students an opportunity to participate. One of her pupils, George Bryant, recently appeared in a solo recital.

Faith and Hope Lawson, 15-year-old twin pupils of Myrtle Stroup, received the Paderewski medal (for memorizing ten pieces each year for ten years) and gold certificates for obtaining "superior rating" in Federated Music Clubs Festivals for three consecutive years. Both have given many public recitals. Richard and John Contiguglia, 16-year-old twins, have been National Winners six times in Guild auditions, and have been on Joe Kelly's Quiz Kid program in Chicago. They are pupils of Mrs. Ada Yury of Auburn, N. Y. Both pairs of twins were recently presented in recital by the Williamsport (Pa.) Junior Music Club.

To maintain your subscription to the *Musical Courier* uninterrupted, send your dues to Guild headquarters.

MME. SIMON BARERE
PIANIST - TEACHER
200 W. 57 St., N. Y. 19 N. Y. CO. 5-1860

MAE GILBERT REESE PIANO STUDIOS
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2296, 1330 N. Crescent Heights Blvd. Long Beach—Tel. 660-43, 132 Pine Ave.

CLARENCE BRIDENSTINE
PIANO STUDIOS
Faculty Member of N.G.P.T.
5305 W. 9th St., Los Angeles 36, Cal. WAlnut 4687

Dorothy JUDY KLEIN
CONCERT PIANIST
Adjudicator & Faculty Teacher, N.G.P.T.
213 Roycroft Ave. Long Beach 3, Cal.

TETRACHORDS?
Useless for reading and playing IN key. Learn scales in a different way. One Lesson.
EFFA ELLIS PERFIELD
723 N. Highland Ave., Los Angeles 38, Cal.

EDNA K. WEES
TEACHER OF PIANO
Faculty Member of N.G.P.T.
5365 Fountain Ave., Los Angeles 27, Cal. HO. 5-2748

NEW MUSIC

By J. KENNETH WILSON

1953 New York Music Critics Circle Winners

ERNEST BLOCH: Concerto Grosso No. 2. Written for a string quartet concertante and string orchestra as tutti, this score in its noble melodic line, its beautifully balanced sonorities and structural beauty, ranks among the finest musical achievements of our day. The opening Fugue, the following Maestoso and the second movement Andante, continuing without pause, have a great emotional warmth. The Allegro and the fourth part, Tema con variazioni (the latter based on a chromatic descending scale which undergoes resourceful permutations), are achievements of an imaginative musician and master craftsman. *G. Schirmer, Inc.* Score: $2.

ERNEST BLOCH: String Quartet No. 3. This quartet is an important addition to musical literature. It expresses the composer's musical thoughts in a most personal language and with consummate musicianship and technical mastery. Four movements, each of traditional design and full of emotional drama, make up the composition. The first is built on a rhythmically decisive theme, followed by a lyric second subject, both developed with great artistry and reaching an intense dramatic climax. The Adagio is an introspective song of profound sentiment. The following Scherzo is a dance, rather savage until a flageolet passage leads into a Trio of lyric character, after which the first theme returns with unabated vigor. The Finale starts with a slow introduction, leading into an Allegro resembling in its rhythmic structure the theme of the first movement. *G. Schirmer, Inc.* Score: $2.50.

■ LOUIE WHITE: "This Son So Young," a solo cantata for high voice, harp or piano, and organ. Awarded first prize in the 1952 competition sponsored by the Church of the Ascension in New York City, the work is in five sections. The first, entitled "Antiphon," utilizes a theme which generates from a harmonically static basis, but is so strong that it serves as an excellent foundation for the movement. The triadic harmony is treated in a conventional way except for occasional effective modulation, and though the chords are altogether diatonic, the countrapuntal technique at times produces interesting sonorities. This is followed by a simple, straightforward recitative and an air, "This Son So Young." Another short recitative is followed by an extremely beautiful air, "Rise, My Son," which shows great talent for lyrical setting. The work is completed by a recapitulation of the original antiphon, this time going a bit further afield in its middle section before the final return, thus avoiding what might have become by now too much insistence on the theme with its obvious chordal stability. The composition as a whole appears to be very effective church music. *H. W. Gray Co., Inc., N. Y.*

■ LOU HARRISON: Suite for Violoncello and Harp. The work is in four sections beginning with a Chorale that is to be repeated after the fourth section. It would be impossible to properly describe the composition without using the word *primitive*. The chorale melody in the 'cello is built on four notes, and the harmonization is in two voices kept within the range of an octave. The second movement "Pastorale" utilizes xylophone sounds on the harp, and is cast in a framework which is rhythmically interesting if in danger of being a little monotonous in other respects. The third movement is an interlude with a great amount of sequential repetition, and the final "Aria" employs a very straight rhythmic melody in the 'cello over broken chords in the harp. In general it may be said that this style of writing leaves much to the imagination of the performers. *Peer International Corporation, N. Y.*

■ H. VILLA-LOBOS: "Petizada" (Children). Six pieces for young pianists published separately. Quite a few problems are offered in the study of dynamics and tempo. The melodies are usually of regular phrase length. In some instances careful interpretation on the part of the teacher might be necessary to guard against monotony. The six titles are "The Right Hand Has a Rose," "My Mother Used To Lullaby Me Like This," "The Poor, Little Country Girl," "The Little White Dress," "Sacy," and "The Story of Caipirinha." Interesting rhythms are provided by the third and fifth pieces; and the fifth, "Sacy," seems by far the best of the lot. *Peer International Corporation, N. Y.*

■ JUNIOR CHORAL COLLECTION FOR MIXED VOICES: Soprano, Alto, Alto-tenor, and Baritone. Arranged by Merle J. Isaac. This very easy collection contains some of the best-known songs that teen-agers like to sing when they get together for "bull-sessions." None of them is hard to master, and they should provide an admirable aid for young groups. Neither the bass nor the alto-tenor part is in a range that would strain the voices of young singers. It is possible that with a lack of boys in the group, the three upper parts could be taken by the girls. Among the songs included are: "Aloha," "Down in the Valley," "Ezekiel Saw the Wheel," and "I've Been Working on the Railroad." *Carl Fischer, Inc., N. Y.*

■ HARMONIC STUDY EDITIONS: Two charming and simple pieces from the 18th century have been completely edited and arranged with a harmonic reduction which is valuable either as a possible second piano part or as a preparatory exercise to the study of the piece itself. It is a pleasure to recommend this edition to piano and harmony teachers, both because of the fine quality of the original music, and because the editing appears to have been done with great care. It is perhaps unnecessary to emphasize that the piece in its original form will and should be the end result, and that the second piano part will best be used only for an aid in teaching. The two selections, published separately, are "Presto" from Pescetti's Sonata in C Minor, and "Sonata Per Cembalo" by Leonardo Leo. *Mills Music, Inc., N. Y.*

Lawson-Gould Music Publishers, Inc., a new firm founded by Walter Gould and Robert Shaw, has opened offices in the G. Schirmer building, 3 E. 43rd St., New York 17. Leonard de Paur, Roger Wagner, David Randolph, and Mr. Shaw will edit a choral series, and Mr. Frederick Fennell of the Eastman School will edit a symphonic band series. The firm plans to publish in all fields of music publication. Its sole selling representative as well as printer will be G. Schirmer, Inc.

Dr. Albert Sirmay, for many years music editor of Chappell & Co., Inc., music publishers, has been recently appointed Vice President in charge of musical productions.

SACRED MUSIC

By LEON CARSON

The Bell and the Church

■ Among the many religious and other antique treasures on exhibition at the famous Cloisters in Fort Tryon Park, New York City, is an old bell. It is not the largest bell in the world (19″ high, 15¼″ in diameter, and weighing 87 pounds), but in its present transplanted medieval settings it brings to mind the close relationship of all bells and all religions.

Bronze bell (1494) from the North Adriatic Coast.

The recently acquired bell at The Cloisters comes from the North Adriatic Coast, formerly Austrian territory, now Yugoslavia, and was cast near the then bell-founding center Laibach. Around a band at the top are hounds, hares, and a floral motif. Below is the date 1494 reversed, and the figure of a knight carrying a shield and holding a lance. There are, incidentally, very few medieval bells in existence. Some have been recast to make them larger or to improve their tone; some have cracked and have had to be refounded; many others were melted by disastrous fires, or to provide metal for armaments. This one at The Cloisters survived its first founding.

Legend and factual tales cluster around church bells, which, as Arnold Bennett put it, have the appeal of magic from the skies. Theophilus, a 12th-century monk decreed that a good bell should be made from metal consisting of four parts copper and one part tin; later in the Middle Ages more precious metals were used. A small bell of silver was given by Duke William of Aquitaine to the monastery he had founded, Saint Guilhem-le-Desert, and the story goes that its clear, sweet tones were responsible for the downfall of an exorcised demon who was attempting to escape, and who became so upset by its sound that he was recaptured.

History tells us that the paintings of such famous artists as Rembrandt and Rubens were influenced by the music of bells. The American poet Longfellow wrote: "For bells are the voice of the church, they have tones that touch and search the hearts of old and young." "The air resounds the sweeter for my ringing" was the inscription of a bell dated 1674, made by Pieter Hemony of Holland. It was hung in the tower of the old "Church in the Fort" (the ancient Sint Nikolaaskerk) in New York City, and was destroyed by fire in 1935.

There is something personal, almost human about the music of bells. This is not surprising when you consider that bells from the earliest ages, even the wooden bells of primitive Africa, have been associated with the daily lives and religions of all peoples—their comings and their passings, their joys and griefs. Villages and cities alike share the intimate beauty of these "heavenly choirs" of refined metal.

"Anglican Ways" by Everett Titcomb*

■ This little book of 45 pages, with an unusually attractive cover and distinctive typography, contains a wealth of information which substantiates its subtitle, "A Manual of Liturgical Music for Episcopal Choirmasters."

The scope of subjects is wide, and the writing is concise in explaining matters of Episcopal church routine which are frequently confusing to musicians who play in churches of various denominations, and to those who are securing for the first time a post as choirmaster in an Episcopal church. The chapters on the intricate detail of the Solemn High Mass, the Litany, Various Solemnities, Traditions and Customs, and Plainsong are of especial interest. Its contents are expressed clearly enough to be understood also by the congregation. (**H. W. Gray Co., Inc., New York, Agents for Novello & Co.* $2).

MARY BOTHWELL
SOPRANO
Ronald A. Wilford Associates, 119 W. 57 St., N. Y. C. 19

Odette Bouchard
prima ballerina
complete opera repertoire
En. 2-5738 New York City

OLGA EISNER
Pupils include renowned singers, teachers, here and abroad.
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MICHAEL FIVEISKY
Conducting — Coaching — Theory — Composition
Pupil of Rimsky-Korsakoff Conductor of Moscow Grand Opera in U.S.A. with F. Chaliapin
939 Eighth Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

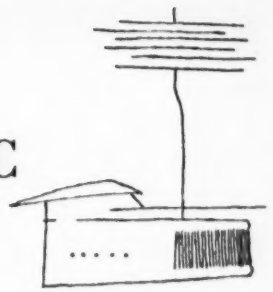
ARTISS DE VOLT
Harpist
Suite 411, 119 W. 57th St., New York 19, N. Y.

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

Gabor CARELLI
TENOR
Metropolitan Opera Association
Opera • Concert • Radio • TV

REVIEW OF RECORDED MUSIC



Rubinstein in a Brahms Recital

One has come to associate the name of Artur Rubinstein with brilliancy of keyboard approach. Sometimes his flamboyant interpretations are effective, sometimes uncalled for, depending on the composition being played.

Artur Rubinstein

It is gratifying to see that this characteristic has been restrained in the last release by RCA Victor. A performance of Brahms demands a certain subjectivism on the part of the artist. Regrettably, we do not always find this. The music, for all of its lyric, romanticism, is calculated not only in its construction but also in its effect. There is but a slender margin of leeway for personal interpolations in the phrasing and dynamics. Mr. Rubinstein shows his awareness of these considerations while presenting a satisfying sampling of the intermezzi, capriccios and rhapsodies. Brahms' music in its subtler aspects is a challenge to the pianist. Rubinstein meets this challenge with all the perfection of his well known technique and a new unaccustomed mellowness. Piano music is notorious for the difficulties it presents to the recording technician. This particular pressing, however, is extremely successful in remaining true to the actual sound of the instrument. All in all, this is a recording worthy of our loudest plaudits. *Artur Rubinstein, pianist. Victor* LM-1787—$5.72. A. D.

Vox's Second Volume Of Venetian Motets

Seventeen additional motets for numerically equal voices are presented in a sensitive interpretation by the Choir of the Capella di Treviso. Considering the scarcity of music written in the 16th century for this particular arrangement of voices, the persons responsible for the selections in this program have done an excellent job of varying both mood and atmosphere. The performing choir evidences remarkable awareness for the subtle nuances of this school. The blending of voices is such that the spirit of impersonality inherent in the music of the period is aptly expressed. Each rendition is sparked with an ever increasing fervid intensity which culminates in an "Alleluia," in itself an amazing feat of countrapuntal writing. It is notable that this rather large group of male voices is capable of interpreting the complexities of the music with a clarity of line ordinarily expected only in a smaller organization. Connoisseurs of music from this golden age of polyphony would do well to consider these fine examples from the Venetian School. *Vol. 2, Choir of the Capella di Treviso under the direction of Monsignor Giovanni d'Alessi. Vox* PL-8610—$5.95. A. D.

Two Ravel Interpretations

The 6th and 7th pressings of Ravel's "Alborada del Gracioso" appear this month: Angel's Cluytens-Orchestre Nationale release, coupled with the "Daphnis and Chloe" Suites; and MGM's Poulet-London Symphony release, coupled with Fauré's "Pelléas and Mélisande" Suite. Both conductors impart to this score that particular understanding possible only to a Frenchman. However, the Cluytens recording comes out the winner. In listening, one is less conscious of a group of musicians playing ensemble, and more aware of the orchestra as an individual instrument sensitive to every subtle nuance imparted by its conductor. Nevertheless, "Alborada del Gracioso," for all the recent attention given it by recording companies, is not as interesting as the "Daphnis and Chloe" Suites included on the disc. Ravel had conceived the former primarily as a movement for a piano suite entitled "Miroirs," and since Ravel composed directly for the orchestra when writing orchestral music, the inevitable spark which so integrated the orchestration and musical ideas as a complete entity is missing in this reconception. Such is not the case with the two suites where the French impressionist is represented in his most incisive manner. Happily, both suites are paired on the same recording. Hearing the work in its entirety gives the chorus a raison d'être, since the choral writing is more prominent in the first suite than in the more familiar second. *Orchestre Nationale de la Radiodiffusion Française, Marcel Briclot's Chorale, Andre Cluytens conducting. Angel* 35054—$4.95. A. D.

Krasner, Protagonist for Atonality

Louis Krasner continues his endeavors to maintain the expressionism of Berg and Schönberg within the current repertoire. The noted American violinist is presented on a Columbia label playing violin concertos by both the father of the tone row and his perhaps more widely acclaimed pupil. Berg utllized a motto resulting in major and minor triads and incorporated a familiar Bach chorale in the finale of his concerto to express his subjective emotions. In this manner (the blurb on the album informs us) the work serves as a bridge connecting the traditional music of the past and Schönberg's music of the future. However, when we cross over the bridge, the terrain on the other side is beyond recognition. Schönberg's work is totally uncompromising within its concepts. Far from being futuristic, it exudes nostalgia of the roaring twenties. This pressing of the Berg concerto is a reissue of the performance formerly available on 78 rpm, while the Schönberg is a new release. Mr. Krasner appears to be more comfortable in the earlier recorded work. This, however, may be a false interpolation mirroring the reviewer's own discomfort as listener. *Louis Krasner, violin, with the Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos conducting, and the Cleveland Orchestra, Artur Rodzinski conducting. Columbia* ML-4857—$5.95. A. D.

MUSICAL ACROSTIC No. 7

Prepared by DR. CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 97 33 139 108 150 164 6
82 117 70 54

B. 107 160 89 146 136 126

C. 12 147 168 79 38 127

D. 37 143 104 86 83 20

E. 135 151 103

F. 15 93 140 105 156 52 22

G. 133 56 94 66

H. 57 23 30 46 18 102 120 63

J. 47 5 131 144 116

K. 53 65 130 28

L. 122 123 23 165 145 10 95 35
106 4 77 43 17

M. 128 148 11 169

N. 109 16 25 73 61 2

P. 159 154 34 171 72

Q. 98 27 115 170 76 67 64 42

R. 101 149 21 167 113 14 155 158 9 88

S. 157 36 112 121 45 26

T. 87 58 41 114 55 50

U. 124 161 68 119 1 31 78 96

V. 129 44 142 100 69 59 163 92
13 75 132 62 39

W. 91 71 8 85 60 19 134 137
110 71 152 80 51 3 29

X. 138 141 99 111 118 162 32 153
84 125 7 48

Y. 40 90 166 49 81

DEFINITIONS

A quarter-tone harpsichord of the sixteenth century

Baritone at Met 1899-1933, first Scarpia at Met.
Municipalities

Musical term (Fr.) having same root as "hiccough"
A Spanish dance, same as the Polo; also a cry during the dance
Muted (Fr.)

Unsophisticated (masc. form)

The percussion group of the orchestra (Fr.)
First (Ger.)

The foundation or generating note of a chord
Concert pianist who married Mark Twain's daughter

Any piece executed by one performer
A short spastic contraction of the muscles
Well known Belgian violinist (1858-1931)
Texts of operas

Applied to pitches which sound the same but are notated differently
Having no key center

Opera by Victor Herbert, produced at Met in 1911
New York Glee Club founded 1927; also, toward the business center
"School" whose chief composers were Debussy and Ravel

American ballad opera by composer of "The Three Penny Opera"

Adj. (Ger.) by which the "Stil" of C. P. E. Bach, Quantz, Bendo, etc., is known
Unusual percussion instrument used on stage in "Il Trovatore" and "Das Rheingold"

1U 2N 3W 4L 5J 6A 7X 8W 9R 10L 11M 12C 13V 14R 15F 16N 17L 18H 19W

20D 21R 22F 23H 24L 25N 26S 27Q 28K 29W 30H 31U 32X 33A 34P 35L

36S 37D 38C 39V 40Y 41T 42Q 43L 44V 45S 46H 47J 48X 49Y 50T 51W

52F 53K 54A 55T 56G 57H 58T 59V 60W 61N 62V 63H 64Q

65K 66G 67Q 68U 69V 70A 71W 72P 73N 74W 75V 76Q 77L 78U 79C 80W 81Y

82A 83D 84X 85W 86D 87T 88R 89B 90Y 91W 92V 93F 94G 95L 96U 97A 98Q

99X 100V 101R 102H 103E 104D 105F 106L 107B 108A 109N 110W 111X 112S 113R

114T 115Q 116J 117A 118X 119U 120H 121S 122L 123L 124U 125X 126B 127C

128M 129V 130K 131J 132V 133G 134W 135E 136B 137W 138X

139A 140F 141X 142V 143D 144J 145L 146B 147C 148M 149R

150A 151E 152W 153X 154P 155R 156F 157S 158R 159P

160B 161U 162X 163V 164A 165L 166Y 167R 168C 169M 170Q 171P

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definition. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the September issue.

SOLUTION TO MUSICAL ACROSTIC No. 6

WORDS

A. Henny-Penny
B. Aweigh
C. Rows
D. Vestale
E. Abider
F. Ragtime
G. Dett
H. Don Ottavio
J. Instrument
K. Chalumeau
L. The Telephone
M. Instinct
N. Orestes
P. Norwegian
Q. Arsis
R. Rattleth
S. Yriarte
T. Oratorio
U. Fancy
V. Mute
W. Unfetterer
X. Symphonist
Y. Introitus
Z. Cantata

*Harvard Dictionary of Music**

It is encouraging to see that in the past twenty years several writers have turned their attention to the study of melody, not as a mere ornamentation of a harmonic structure, but as an elementary principle in its own right.

*Entry "Melody (III)"

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
784 Fine Arts Bldg., Chicago, WE. 9-9525

NELLI GARDINI
TEACHER OF SINGING
Chicago Conservatory Fine Arts Bldg.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

L E O H E I M
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

MAURICE G. IVINS ANNADAZE
Baritone — Teacher of Voice
Piano — Coach—Accompanist
Northern Indiana Conservatory South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ESTHER — TEACHERS OF SINGING — CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

DONALD STROUP
Piano - Theory
Chicago Conservatory

FRED TRULL
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GEORGE WEBER
BASSO — CONCERT ARTIST
313 Marengo, Forest Park, Ill. FO. 6-4574

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

BEAUX ARTS PRODUCTIONS
MARJORIE DARE, Soprano
Consultant: Concert, Opera, Radio, Screen
545 Fifth Ave., New York 17, N. Y. VA. 6-5859

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine DORELLE —soprano
COACH — Voice, Opera, Song
Presenting "DORELLE OPERA CAMEOS"
Metropolitan Opera Studio 73, N. Y. C.—OX. 5-0745

MICHELE FONTICOLI
Tenor — Teacher of Singing — Author of
"New Theories on the Art of Singing," endorsed by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-5179

NATIONAL

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

INTERNATIONAL

MARGHERITA BARTELLI
Operatic Soprano
Naples • Milan • Rome
1954-55 European Tour—Athena Concerts, Venice

SUBSCRIPTION BLANK
MUSICAL COURIER
119 West 57th Street, New York 19, N. Y.

.....195

Kindly send the *Musical Courier* to the following address for one year.

Name .....

Address .....

Town..... State.....

Subscription Rates: U. S., $3; Canada, $4; Foreign Countries, $4.50.

Obernkirchen Children's Choir

EDITH MOELLER, CONDUCTOR

"Angels in Pigtails" — Dylan [illegible]mas

American Debut: Sept., Oct., 1954

Winner of First Prize for Children's Choirs at Llangollen International Festival, Wales, summer, 1953

Introducer of the International Song Hit by Fr. Wm. Moeller

"THE HAPPY WANDERER"

Rated No. 4 among the 10 most popular tunes of the nation by *VARIETY*, July 14 issue.

"BLONDES SING SWEETLY"

"The fame of the Obernkirchen Children's Choir, first-prize winner at last year's Llangollen International Festival, produced a full house at the Royal Festival Hall last night. The choir had and deserved a reception of great cordiality." *Daily Mail*

"THEIR VOICES CATCH FAIRY-TALE MAGIC"

"Bell-like notes, in feather-soft diminuendos and balanced crescendos." *Yorkshire Observer*

"THEIR SONG REALLY HAS GONE ROUND THE WORLD"

"They are called the 'Fairy-Tale Singers' and their fame has a fairy-tale touch." *Daily Mail*

Spring tour of 10 English cities completely sold out, including Festival Hall, London

Available for concerts in the United States (east of the Mississippi) in September and October. For available dates write, wire, or phone:

COLUMBIA ARTISTS MANAGEMENT INC. • 113 WEST 57th STREET, NEW YORK 19, N. Y.

Personal Direction: Kurt Weinhold

Angel Records

By arrangement with S. A. Gorlinsky